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Drinking vessels of by-gone days

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DRINKING VESSELS OF BYGONE DAYS

ONE OF A SET OF FIVE COKAYNE CUPS
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Drinking Vessels of Bygone Days

from the Neolithic age to the Georgian period

BY

G. J. MONSON-FITZJOHN, B.Sc.,
F.R.Hist.S.

author of "Quaint Signs of Olde Inns," etc.

ILLUSTRATED BY
HARRY HOWARD
ALEC BALCH
&
OTHERS

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"And hear ye the beat of the age's feet,
In strides of thousands of years;
A muffled note, that low doth float
On history's breath to listening ears."

(E. Lloyd Pease.)

PREFACE

" Last night in St. Stephen's, so wearily sitting
(The Member for Boreham sustained the debate),
Around me some pitying spirit was flitting,
Vouchsafing a sweet vision my pains to abate.

" The Speaker, the Mace, the House disappearing,
The leather-clad bench is a thoroughbred horse,
'Tis the whimpering cry of a foxhound I'm hearing,
And my ' seat ' is a pigskin at Ranksborough Gorse !

" Hark, halloa ! I can hear the identical holloa,
I can feel my young thoroughbred strain down the ride,
I can hear the dull thunder of hundreds that follow,
I can see my old comrades in life by my side."

The idea of writing this parade of bygone drinking vessels (and let it be said at once that this book is nothing else but a review) sprang into existence in its embryonic state during a lengthy period of enforced inactivity, perhaps under similar circumstances which prompted Bromley Davenport to pen the above verses with which he commenced his description of a famous hunting run in the " Shires," written many years ago when an M.P.

One evening when smoking the calumet of peace with thoughts for companions, that same sort of spirit graciously

paid me a visit and also " vouchsafing a sweet vision my pains to abate." This obliging and kindly guide wafted those thoughts o' mine back to the days, when as a youngster I was allowed to handle some early British " finds " which had been excavated from some tumuli by Canon Greenwell, Mr. J. Mortimer and others ; later to hear them discussed by Mr. Edward Peacock, Sir Charles Anderson and other antiquarians.

From a peaceful rectory tucked away amidst the chalk hills of the Yorkshire Wolds, where those prehistoric drinking vessels first saw the light of day, I followed my phantom guide, philosopher and friend through the countless public museums and the private collections (the contents of which are to me personal friends) which I have been privileged to see during the course of an active life until I found myself sorting out those articles I knew best, and arranging them in a museum of my own fantasy, placing the vessels of the Iberians here, the bronze of the Brythons, or Britons, there, then the Saxon drinking Horns, the Wassail Bowls, the Mazers, the leather " Bottels," and the pewter Tankards all in their proper places.

" I stood alone ! a living thing 'midst those that were
no more—
I thought on ages past and gone—the glorious deeds
of yore.
On Edward's sable panoply—on Cressy's tented
plain,
The fatal roses twined at length—on great Eliza's
reign."

The great leather Bombards, to which Shakespeare likened Sir John Falstaff, were in one corner, with the Black Jacks

hanging from pegs above them; on the lower shelves were the Piggins and the Noggins, the Gispins and the Whiskins, the Fuddling cups and the Puzzle jugs. The recess on one side of the fire-place held the large Bellarmines with the funny little masks of the bearded cardinal on their necks and over them on a shelf were the Sunderland mugs with quaint frogs in their interiors, which once put tremors into the hearts of topers.

The opposite side of the room, where the light was good, was given up to the Hanaps and Tappit-Hens, the Contracting cups, the Caudle cups, and the Christening cups. Over the fire-place in a case I saw the "Lucks" of Muncaster Castle, of Eden Hall, and of Workington Hall, with Dr. Johnson's Teapot keeping company on the mantelpiece with Lady Byron's Coffee-pot. The centre table supported a case containing the pick of the drinking vessels owned by the Colleges and Corporations, the Loving cups, the Grace cups and the Standing cups, the pretty little Milkmaid from the Vintners' Hall gazing admiringly on the cup given by that old gossip, Samuel Pepys, to the Clothworkers; the pathetic little Quaigh used by Prince Charles Edward was alongside the agate one which was given to Sir Henry Curwen by the Prince's great-great-great-grandmother, Mary Queen of Scots, on her arrival in England after her flight from Scotland. To those who love the beauty of ancient things—the things which are interwoven into the fabric of the history of Britain, it would indeed be a wondrous vision to see the things stored in that museum of shadows, so I have endeavoured to raise the veil which has hitherto obscured them, to let others have a glimpse of those hidden treasures, and by the courtesy of the Publishers here is the result.

The debt I owe to the numerous known and unknown friends is incalculable; everyone without exception has taken

the greatest interest in the preparation of this work; all have helped me in the kindest possible way, and have provided me with the most minute details connected with their priceless possessions, consequently I feel it would be invidious to mention the name of any particular person, much as I would like to do so; if I did, the roll would read like a gigantic subscription list for a popular institution!

G. J. M.-F.

CHAPTER I

Ancient History—The Old Stone Age—The New Stone Age—Iberians—Clay Drinking Vessels of the Brythons or Britons—British Gold Vessels—Silver, Bronze and Clay Ones—A Cylix—Saxon Habits—Saxon Drinking Horns—Pusey Horn—Horn of Ulphus—Clephane Horn—Wood Tankards—Description of Peg Tankards—Wassail Bowls—Norman Invasion—Foreign Workmen.

COUNTLESS ages ago there was a period to which geologists have given the somewhat vague term of the Pleistene Age, a period when Britain was a part of the Continent and its inhabitants known as "Paleolithic" (from the Greek *palaios* = old, *lithos* = a stone), because the implements they used were rougher and older than those of the "Neolithic" (Greek *neos* = new, *lithos* = a stone) or cave-dwelling period.

Eventually our climate gradually became more temperate, thereby causing a depression in the earth's surface which was followed by a river drift, which, yearly increasing in width, ultimately separated England and Scotland from the mainland, making what we now call the North Sea and English Channel, thereby geographically constituting us an independent nation.

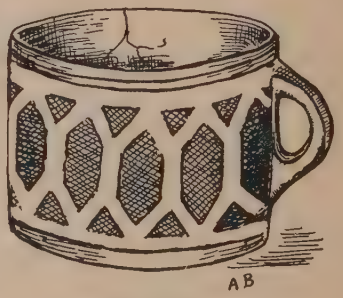
From our Eskimo-like forefathers, we come to a family group known as the Iberians. This new race brought with them sheep, goats, dogs and pigs, they spun a coarse sort of thread, grew corn and manufactured a rude kind of pottery. These Iberians dwelt in caves, rock shelters and low stone huts, they

buried their dead in " barrows," or as they were called by the Romans " tumuli," and it is from the contents of these barrows we are in a position to form an idea of how prehistoric man lived. Their drinking vessels (made by hand out of clay and baked), however, were but the beginning of later efforts in this direction.

NEOLITHIC DRINKING VESSEL
discovered at Painsthorpe, Yorks.

The Iberians were succeeded by a fair-haired race of Celts known as the Brythons or Britons (from whence we obtain the name of Britain), and with them we commenced what is recognised as the " Bronze Period," which would begin about one thousand years before Christ. Of course the New Stone Age considerably overlapped the Bronze Age, therefore we find earthenware drinking vessels and bronze ones in the same graves.

One of the many early specimens of drinking cups made in England was excavated at Painsthorpe, Yorkshire, by the late Mr. J. Mortimer, and given by him to the late Rev. T. J. Monson, the then Rector of Kirby Underdale, who presented it through the discoverer to the Museum at Driffield. This collection has since been presented to the City of Hull through the generosity of its one time Sheriff, Colonel Clark. The next type of drinking vessel shows a marked improvement in the potter's art, having a unique peculiarity in the shape of a handle. This

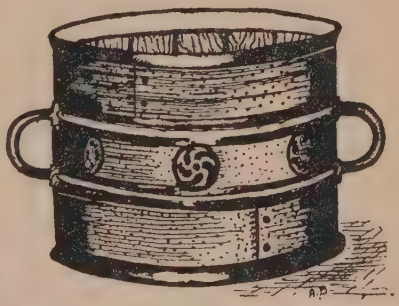


EARLY BRITISH CUP
discovered at Garrowby Wold, Yorks.

one was found on Garrowby Wold by the late Canon Greenwell, which was also given to the Rev. T. J. Monson, with whom he stayed during his excavations in the neighbourhood.

What a tale this cup with a handle might unfold! Was it one of a set that graced the stone slab which did duty for a table in the private sanctum of Mrs. Winalot's cave? Was it toyed with by feminine fingers whilst the paucity of the deerskin costume worn by Miss Diana Sinapi at the last Hunt Ball was discussed? Perhaps it was displayed by a genial host who had engineered a " corner " in flint arrow heads whilst his less fortunate friends told prehistoric fishing stories over vessels of commoner clay. Who can say?

The Bronze Period is a name given by archæologists to that stage in human culture between the later Stone Age and the Iron Age, when drinking vessels were often made from an alloy of copper and tin termed " bronze," a metal we were taught how to manufacture by the Phœnicians who settled and traded in Cornwall three hundred and fifty years or more before the Christian era. The Britons were making great progress in their work during the two hundred years before the Roman invasion, their bronze-covered wooden tankards being quite works of art. The tankard here shown was made about 50 B.C., and is now in the possession of Mr. J. St. John. Its framework consists of staves of wood about an inch in width and $\frac{7}{16}$ of an inch thick, clamped together by three bronze bands, each $2\frac{1}{8}$ inches in width, by which the wood was externally completely covered.



WOOD VESSEL, 5 ins. high, 6 ins. wide, encased with bronze hoops. Used about 50 B.C.

The top band is held in position by the pin, also of bronze, and the bottom band the same, whilst the centre band, which overlapped the top and bottom ones, is securely held by the attachment to which the handles are fixed. The tankard measures 6½ inches wide and 5 inches high.

Bronze bowls were common in the late Celtic period, mostly plain, although many had enamel decorations or ornamental bands; the one shown was made about 80 B.C., and measured 6¼ inches in diameter by 3 inches deep.

CELTIC BRONZE CUP.

When Caius Julius Cæsar came from Rome, first with his all conquering legions, in 55 B.C., and then later in all earnestness, the British had by then developed into an enterprising nation, but the Romans brought many of the latest improvements from the much more advanced East, consequently British workmanship became more organised, making vast strides in every direction, and thanks to the labours of our antiquarians we have a goodly supply of British-made drinking vessels showing what were used during the four hundred and sixty years the Romans occupied Britain—from 55 B.C. to A.D. 410.

It may be as well to dispel here a very prevalent idea amongst a great number of people that the Britons at the time of the Roman invasion were a horde of yelling savages. There were then, as there always will be, poor as well as rich folk, but as we have ample proof of the governing classes habitually wearing elaborate, brilliantly-coloured cloaks secured by costly gold and enamelled brooches, and their sword hilts richly jewelled; their scabbards

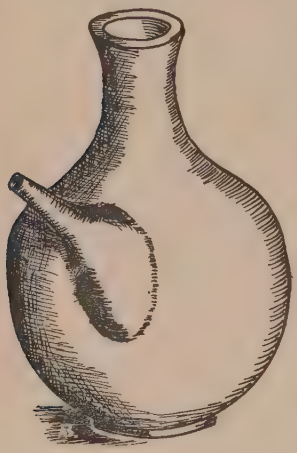
ornamented with gold filigree work; their belts elaborately decorated; their heavy armlets of gold; their leather shoes; and further, as these self-same Britons placed in the field against the Romans more than four thousand well-equipped chariots drawn by expensively caparisoned horses, it is obvious that a Briton of Cæsar's day was as far removed from a savage as can be imagined.

Considering the period in which they lived, the richer classes travelled extensively; they visited Italy to see the sights as we do in our time, and in fact, by their personal display of wealth on the Continent they undoubtedly aroused the cupidity of the Roman nobility to such an extent that it was merely a question of time as to when Britain should be added to the great Roman Empire.

At the time of the invasion, and after, there were quite a number of wealthy Britons living in Rome and vice versa, consequently we find Roman patricians marrying British ladies; for instance, one Roman called Pudens, who had made his presence felt in Britain by his generous gifts of buildings, married a British lady named Claudia, of whom Martial, a contemporary poet, wrote an ode extolling her beauty and charm. It is probably to this Pudens and his British wife Claudia that St. Paul sends his greeting in his second epistle to Timothy, chapter iv. verse 21, for they were both members of the Christian faith. This is perhaps the only occasion upon which a British person is mentioned by name in the Bible.

The Romans were not content with importing the smooth red ware of Italy; they went so far as to teach the Britons to imitate this pottery, using the native clays which our geologists have assigned to different localities, characterised by differences of material, decoration or form, with the result that the Roman-

British work can be classified into groups as is our pottery of to-day. The Romans had kilns all over Britain, the principal ones being at Castor, Crockhill and Upchurch, whilst there were smaller ones at Lincoln, York, Oxford, Stafford and in the counties of Dorset and Somerset.



ROMAN-BRITISH TETINA OR BABY'S BOTTLE.

A type of tetina or baby's bottle was introduced into this country by the Romans and is illustrated here. It is supposed that a long reed was attached to the spout by means of which the Roman and British infants imbibed the contents of the bottle at their leisure !

The chief characteristic of these early Roman drinking vessels which makes them easy to distinguish from those made in the second century A.D., is the foliage-scroll patterns, and also the fact that the leaves with which they are decorated are nearly always in pairs with a bud. The one shown was most likely left—but not made—where it was found, near Carlisle, during Agricola's time —about A.D. 83 or 84. The spiral decorations found on Britano-Roman pottery which appear later, point to them being made in the early Christian era, for similar marks are very often found on sculptured monuments to the memory of those who first embraced the Christian faith in Britain.

BRITANO-ROMAN BOWL.

Quite the best specimens of Roman-Briton drinking cups are two which were found at Traprain Law, about sixty miles

from Edinburgh, by Mr. A. O. Curle, F.S.A.; they are of silver and possess some really excellent characteristics. As can be well imagined, they were not delved from the bowels of the earth (after lying there for centuries) in the same state of perfection in which one is here shown, by the courtesy of Mr. J. Graham Callander, Director of the National Museum of Antiquities of Scotland, but they have been carefully reconstructed to the original shape by experts.

SILVER DRINKING CUP (ROMAN) found at Traprain Law, Scotland.

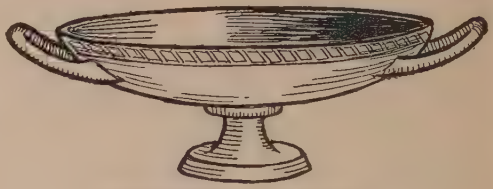
When ploughing in 1920 near the site of one of those numerous Cold Harbours which the Romans delighted to dot over the midland counties (in this case the one of that name near Grantham) a beautiful object, remarkable for the material from which it was made, was turned up by the plough. Close examination proved it to be a lead drinking cup, $4\frac{3}{4}$ inches high, evidently at one time an article of price, for it is decorated with a band set with glass stones of various colours: green, red, blue and yellow. Above the belt are figures of deities and emblems, and below it a wreath of vine, bearing a bunch of grapes.

LEAD CUP, set with coloured crystals. Found at Cold Harbour, Lincs. (Roman.)

We know that the Romans used lead very extensively for roofing, water-pipes and coffins, but it is unusual to find this metal being used by them for drinking cups.

The outline of the Roman-Briton bronze "Cylix" or "Kylix," which is a shallow cup on a tall stem (from whence we get the "tazza" of Queen Elizabeth's reign) gives us a good idea of the Roman art in the manufacture of drinking vessels for the richer classes. Coming gradually down the scale, another Cylix

BRONZE TAZZA (Roman).



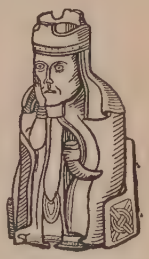
SHORT STEM TAZZA (Roman).

ROMAN DRINKING VESSEL in general use.

has a more serviceable stem for rougher use; after that we have another bronze vessel shaped like a beaker plus a handle; then, a still more serviceable utensil, half bowl half cup, which was doubtless in general use; and so on until we come to the earthenware vessels for the lower dependants in a Roman household, which, excepting the "finish," were not much in advance of those made by the Britons before the Roman invasion.

Domestic troubles in Rome eventually decided the Romans to withdraw from our island, much to the regret of the inhabitants, who, under the Roman regime, had lived in a perfect state of industrial satisfaction and complete immunity from their old foes in the North, consequently they were utterly unaccustomed to defend themselves from would-be invaders. After the Roman influence had declined, a powerful Teutonic race, the Saxons, of which the Angles were a component part, took possession of Britain about the year A.D. 412, and Britain became an Anglo-Saxon nation, the original Cymric and Brython tribes taking refuge in the Welsh mountains and the fastnesses of the Cumberland-Westmorland fells, making the Welsh of to-day the only true descendants of their Celtic ancestors.

The Saxons brought over their own workmen and patterns and for a long period strictly adhered to vessels of a similar shape and make to those to which they had long been accustomed. The decoration on Anglo-Saxon clay drinking cups was of a simple character, principally a repeated geometric design formed by a number of irregular small dots, the colour of the material varying from grey to buff and made later on the potter's wheel; but the Saxons by no means confined their drinking vessels to earthenware, they imported elaborate, beautifully ornamented flagons of gold, glass vessels of quaint form, and last but not least, their celebrated horns, with and without feet, the latter so that they had to be drained at one draught before they could be laid down upon their wooden tables. An early example of one of these footless horns is shown in the queen's hand in a set of contemporary ivory chessman found buried in a sandbag in the Isle of Lewis. The piece representing the Queen, shows her holding



THE "QUEEN" PIECE of a set of ivory chess-men (of great antiquity) showing the horn drinking vessel.

in her hand a drinking horn because it was a custom amongst the Northmen for the Lady of the House to serve the warriors on their return from battle with liquid refreshment. Incidentally there are sixty-seven pieces of these very interesting old chessmen which are now preserved in the British Museum. Some of these horn drinking vessels were ornamented with richly chased gold or silver-gilt bands, tips and feet. Most of those extant have an interesting as well as valuable history, for not a few are actual charters by which landed property was conveyed from one person to another in those far-off days.

SAXON DRINKING HORN.
Presented by King Canute to William Pusey.

The horn here illustrated, known as the Pusey Horn, was presented by King Canute (who reigned in Britain 1017-1035) to William Pusey as a token of the conveyance to him and his heirs of the manor of Pusey in Berkshire. The rim and tip are of silver-gilt, as is also the broad band, the latter being the equivalent to a properly executed legal document, bearing an inscription in old English characters, reading :

" King Knoude gewe Wyllyam Pewse,
This horne to hold by thy land."

The Dean and Chapter of York possess another specimen

of a Saxon drinking horn with a similar historic interest, known as the "Horn of Ulphus," which was given to the Cathedral at York by a prince who governed the western part of Deira, a division of Britain bounded on the north by the Tyne and by the Humber in the south, of which York was the capital. Camden refers to it thus: "This drinking cup was given by Ulphus together with all his lands and revenues to the church aforesaid," but the best description of the gift comes from the pen of Sir William Dugdale, a celebrated historian of the Stuart period, who writes: "About this time (1006) Ulphe, the son of Thorald, who ruled west of Deira, by reason of the difference which was like to rise between his sons about the sharing of his lands and lordships after his death, resolved to make them all alike, thereupon coming to York with that horn wherewith he used to drink, filled it with wine, and before the altar of God and St. Peter, Prince of the Apostles, kneeling devoutly, drank the wine and by that ceremony enfeoffed this church with all his lands and revenues."

THE "HORN OF ULPHUS" (York Minster).

Another horn of great historical interest is the Clephane horn, an ivory one belonging to the Marquess of Northampton, which is profusely carved with scenes depicting chariot races, hunting, dancing, tame beasts with their trainers, etc., and was probably in use during the tenth century, so we can see that the Saxon drinking horn played no unimportant part in our national and domestic history.

In the early days of Christianity a horn cup was generally used for holding wine at the Holy Communion service, but in

the year A.D. 785 it was forbidden to use horn chalices, so presumably such vessels were then in use; Elfric's *canons* of A.D. 975 ordained that chalices were to be made of wood, as also did the *canons* of Edgar, whereas a few years later (in 1071) the *canons* of Winchester forbade wood because the wood was inclined to absorb the sacred elements. Richard's *canons* in 1175 demand gold or silver vessels to be used for this purpose, and a general order was issued in 1195 that chalices were to be manufactured from silver. A rather severe remark on this subject, made, according to Gratian, by Bishop Boniface, is that: "When priests were gold, the chalice was of wood; now when the vessel is of gold, priests are wooden."

SILVER MOUNTED HORN FLAGON (15th Century).

The flagon here illustrated is a good example of horn and silver work and is part of an obsolete Communion set which was in use up to 1865. The hall-mark on the silver is 1620-21.

About the year A.D. 960 wood tankards were in everyday use in all households, large or small, the early specimens being made with small staves held together by hoops of wattle or hide on a solid wood base, the inside being well lined with pitch.

These tankards were fitted with wood handles and lids, and were the recognised drinking vessels in taverns and inns during the reigns of the last Saxon kings; they were made to hold two quarts of liquor and the contents were consumed at such a speed that both the State and the Church had to step in. King Edgar, the son of King Edmund, was the originator of the idea of decreasing drunkenness by limiting the quantity to be drunk

at one time; thus we read that he: "Ordained certain cups, with pins or nails set in them, adding thereto a law, that what person drank past the mark at one draught should forfeit a penny, whereof half should fall to the accuser and the other half to the ruler of the town where the offence was done." These vessels became known as "peg" tankards, or "pin" tankards, and were divided into eight sections, each marked off by a peg driven into the wood on the inside of the tankard. The theory was to prevent a member of a company drinking more than his share, or to a point below the next pin, but apparently it did not have much effect, for we read that in later years Archbishop Anselm found it necessary to inveigh against the practice of over-drinking, also decreeing: "*Ut presbyteri non eant ad potationes, nec ad pinneas bibant,*" which being translated means that priests shall not resort to taverns and banquets, "nor drink to pins"!

WOOD PEG TANKARD with lid (Saxon).

It is to the Saxons we owe the title of "wassail" bowl, and the meaning of the name is plain when we remember the tradition that the Lady Rowena, a daughter of the Saxon King Hengist, toasted King Vortigern of Britain in a chased golden goblet on her knees with the words "*Liever Kyning, Wass Hael!*" which being interpreted is "Lord King, Your Health!"

> "'Health, my lord King,' the sweet Rowena said,
> 'Health,' cried the chieftain to the Saxon maid;
> Then gaily rose, and 'mid the concourse wide,
> Kissed her pale lips and placed her by his side."

The Saxons rarely, if ever, had a feast without handing round the Wassail Bowl, a custom merged into the handing round of the Loving Cup, of which anon.

Robert Herrick (1591-1674), (one of the sweetest lyrical poets and the author of " Cherry Ripe ") in his " Twelfth Night or King & Queen," sang thus, at a later date, of a wassail bowl which was still in fashion in his day at festivals :—

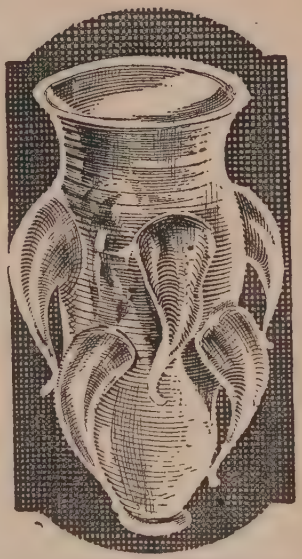
" And let not a man then be seene here
Who unurg'd will not drinke,
To the base from the brinke
A health to the King & Queen here,
Next crown the bowl full
With gentle lamb's wool* ;
Addle sugar, nutmeg and ginger ;
With store of ale too ;
And thus ye must doe
To make the wassaile a swinger."

Down to comparatively recent days " wassailers " used to go round in the villages of Lancashire at Christmas-tide with their bunches of evergreens hung with seasonable fruit, singing :

" Here we come a-wassailing
Among the leaves so green ;
Here we come a-singing,
So fair to be seen.
For it is in Christmas-time
Strangers travel far and near ;
So God bless you and send you
A Happy New Year."

* See page 51.

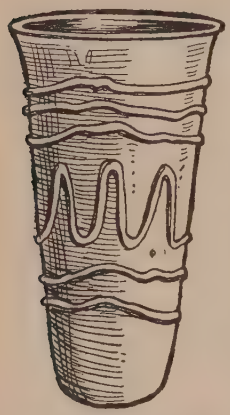
Of glassware we have numerous examples, but all without a base or foot. Some are decidedly quaint and must have taken much cleaning, some are of a straight taper form, from which we get the name " tumbler," as it was impossible to stand them upright. A favourite form of drinking vessel was in the shape of thick-stemmed wineglass without the foot, something similar to a funnel with the end closed, but how they managed to keep them from rolling off the festive board remains a mystery.



SAXON GLASS TUMBLER with imitation horn ornaments.

The " Connoisseur " in Vol. XII gives an interesting description of one of these centuries old tumblers. " Amongst the treasures belonging to the Corporation of the Ancient Borough of Preston is what is locally known as " Queen Anne's Cup," so named from it being made and presented during the reign of that sovereign. It is a fine and easy example of cut and engraved glass. Its chief value, however, lies in its rare and peculiar form. It is literally a " tumbler," the base of the glass being a round ball so that it cannot be placed upright. A movable stand of silver gilt, fitted by means of an antique thumbscrew, is attached to the glass and on the base of this stand is engraved the arms of the House of Fleetwood with their motto, " HOMO HOMERII LUPUS," and the inscription, " Prosperity to the Queen, the Church of England and the Corporation of Preston." The donor was Henry Fleetwood who represented the town in Parliament from 1708 to 1722.

Here is shown a tumbler of clear greenish glass encircled with horizontal spiral threads interrupted by two bands of zigzag in the same thread work around the cup, which is 6 inches high.



ORNAMENTAL CLEAR GLASS SAXON FOOTLESS "TUMBLER."

In the month of October in the year 1066, William Duke of Normandy landed at Pevensey, and on the 14th October of that year he met the English bowmen at Senlac, under King Harold. The English put up as good a fight as ever their descendants have done, but Norman skill and numbers were too much for them, and they only gave in to the inevitable when Harold, the first and last English king to die defending his country, was killed as the sun was setting on that momentous day.

William was crowned at Westminster Abbey on Christmas Day, 1066, and a new era commenced with fresh importations and foreign ideas in commerce. For a time the Normans arrested instead of advancing the progress of manufacture by English workpeople, colonies of French artisans and merchants flocked into London and other towns. Norman castles were built, French customs and utensils therein were the order of the day. Skilled workers from Germany and Flanders came to England to satisfy the Norman craving for objets d'art, so in consequence we are confronted with a variety of drinking vessels which, although they have undoubtedly been manufactured in Britain, also bear the stamp of a foreign hand.

CHAPTER II

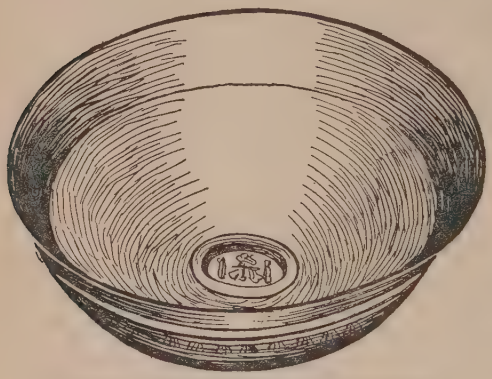
Mazers generally—St. Bede's Bowl at Durham—Scrope Mazer at York—Guy of Warwick's Mazer, Harbledown—Sir Walter Scott on Mazers—Saffron Walden Mazer—Pepys's Visit to it—Black Jacks—Ordinances of the Bottilors of London—New College, Oxford and Corpus Christi, Cambridge, Jacks — Jacks at Winchester — Jorums — Water-bougets — Leather "bottels"—Song in Praise of Leather Bottles—Leather Bottle Inns—Piggins—An Inventory of Drinking Vessels in 1635—Noggins.

IN mediæval days a wooden bowl called a "mazer" or "mazard," was an extremely popular drinking vessel, and used by all conditions of men from kings to serfs, except that those used by the latter were not anything like so elaborate. It is recorded that in 1328 Canterbury Abbey had no less than 182, in 1446 Durham had 149, whilst Westminster and Battle Abbeys had their quantum, without naming the numerous private establishments where they were in daily use.

Mazers were made of maple wood, usually turned by hand from the bole of the maple tree, as that part yielded the beautiful speckled or spotted grain for which they were so much admired and from which they obtained their name. Incidentally, the word "measles" (from *maeser* = a speckled excrescence) comes from the same origin. They were sometimes plain, sometimes lined with silver, but all the superior ones had gold or silver bands round the rims and at the bottom medallions, or as they were called, "prints" let into the wood. These medallions were decorated in various ways, many had representations of the

Virgin upon them, others had coats-of-arms, whilst kings, lions, birds, roses and stars were quite common.

Carefully guarded at Durham, there is a famous mazer bowl known as "Saint Bede's Bowl," being described "of silver and double gilt, with four joynts of silver coming down, all double gilt from the edge to the foot to be taken asunder." A very good example of a mazer is known as the Harbledown or "Guy of Warwick" mazer, of which the following details are interesting: Diameter of the bowl, $8\frac{3}{4}$ inches; the depth, $3\frac{5}{16}$ inches; height, $5\frac{1}{4}$ inches. The band is $\frac{13}{16}$ inch deep outside and $\frac{3}{4}$ inch inside, the "print" is a nearly flat silver medallion, $3\frac{9}{16}$ inches diameter, and is decorated with Sir Guy of Warwick seated on a horse, carrying a shield upon which are emblazoned the Beauchamp arms. He is pinning down a dragon (which is on its back) with a long spear, whilst gambolling in front of the steed's nose is a lion which tradition says had been chased by the dragon. The lion's gratitude at being saved took expression by following the knight home!



HARBLEDOWN OR "GUY OF WARWICK" MAZER BOWL.

In the University Library, Cambridge, we have an account in verse of the episode, which ends up thus:

"Sir Guy rode to hys men warde,
The lyon followed hym full harde,
He went before Guy pleying,
And with hys tayle hym faynyge."

The inscription round the medallion in Old English reads: "Guy of Warwick is his name, who here slays the dragon." The date of this mazer is between 1307 and 1327.

There is another example preserved by the Dean and Chapter at York Minster; it is $12\frac{5}{8}$ inches in diameter, $2\frac{11}{16}$ inches deep, and with the foot (which was added at a later date) $4\frac{5}{8}$ inches high. On the medallion are the Cordwainers' arms, and on the band is engraved: "Recharde Arche Beschope Scrope grantis on to allis tho that drinkis of this cope XL dayis to pardon Robert Gubsonn. Beschope Mosin grantis in same forme aforesaid XL dayis to pardon Robert Strensall." The earliest written record we have of this mazer is in the inventory of the Guild of Corpus Christi at York dated October 2nd, 1465, but it was unquestionably in existence in A.D. 1400.

THE SCROPE MAZER in York Minster.

Archbishop Scrope, who gave the first Indulgence inscribed on the rim, had the See of York from 1398 to 1405, and the "Beschope Mosin" who gave the later Indulgence was probably Bishop Messing of Dromore. Robert Gibson and Robert Strensall were most likely members of the Guild.

The use of mazers was by no means exclusively confined to the clergy, for do we not recollect the lines of Sir Walter Scott in the "Lord of the Isles":

> "Bring hither the *mazers* four,
> My grandfathers loved of yore."

The vogue of the mazer was from about 1200 to 1540, when Westminster Abbey still had forty mazers in its possession,

but many others have been kept as heirlooms and occasionally we find them used in private houses down to a much later date.

There was in the almshouses at Saffron Walden a beautiful specimen of an old mazer bowl, which was once in the abbey of that name. Samuel Pepys, in his own inimitable way, writes of a visit he made to see it on February 27th, 1659 :

> " Up by 4 o'clock and after I was ready, took leave of my father whom I left in bed, and the same of my brother John, to whom I gave ten shillings.
>
> " Mr. Blaydon and I took horse and went straight to Saffron Walden, where at the White Hart we set up our horses. In our going, my landlord carried us through a very old foundation (to the almshouse) and over the chimney on the mantel-piece was an inscription in brass ' Orate pro anima Thomas Byrde, &c.,' and the poor box was also on the chimney-piece with an iron door and locks to it, into which I put sixpence. They brought me a draft of their drink in a brown bowl, capt with silver, which I drank off, and at the bottom (on the ' print ') was a picture of the Virgin and Child in her arms, done in silver.
>
> " So we went back to our inn, and after eating of something, and kissed the daughter of the house, she being very pretty, we took our leave."

The " Black Jack " of the Tudor days was a leathern pitcher made from one piece of leather doubled and sewn about six inches from the edges, the remaining piece being cut to form a handle which was also stitched round its edges ; the bottom was a circular piece, sewn in afterwards to make the vessel take the form of a jug. The adjective " black " comes from its

appearance by reason of it being treated inside with black pitch to make it liquor-tight, habitual use and cleaning did the rest! The latter half of the name is derived from that part of an archer's dress known as a "jack of defence," a stout leather jacket worn by the old English bowmen in lieu of the heavier coats of mail favoured by their wealthier superiors. As a ballad says at a later period:

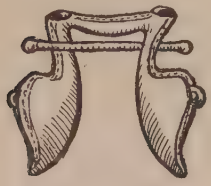
"Some of them fought in a *black jacke*,
And some of them fought in a Kanne."

BLACK JACK
Once in use in the household of King Charles I.

These black jack jugs were certainly in vogue prior to 1350, for about this time we find in the "Ordinances of the Bottilars of London" the words, "bottellis et aliis vasis de corio," i.e. bottles and other vessels of leather. In the year 1380 they are mentioned in the will of a Yorkshireman; New College, Oxford, obtained in 1414 two leather jacks holding a gallon apiece for use in the hall. Corpus Christi College, Cambridge, purchased in 1567 a "black jack" for the then rather large sum of a shilling, and they are frequently mentioned in monastic and guild inventories. In those days every landowner of consequence took food in his hall surrounded by his family and retainers, therefore the black jack was an indispensable vessel in daily use for replenishing the tankards at and between meals.

The continual use of black jacks in private houses ceased when the more luxurious fashion came in for the family to dine in the seclusion of their private apartments, although they did

not become obsolete until many years later. For instance, we have it on the authority of the Rev. W. Tuckwell, in his "Winchester Fifty Years Ago," written in 1893, that in those days "beer was brought up from the cellar in mighty leathern black jacks and served in pewter jorums," which is probably the last time they were in general use, although for years they had been occasionally used in taverns and inns. A "jorum," to which the worthy cleric refers, is really a half-pint measure, and is named after Joram, "who brought with him vessels of silver and vessels of gold and vessels of brass" (2 Samuel viii. 10). It is also curiously similar to the Flemish word for a half-pint, viz. *djoorn*.



WATER BOUGET.

Another vessel made from leather and which was much in evidence during the Middle Ages was called a water-bouget. This utensil consisted of a pair of liquor-tight bags joined together by their necks, holding a considerable amount of water or whatever it was desired that they should contain. The water-bouget was in constant use for domestic purposes throughout mediæval times down to the Stuarts, but its popularity did not continue so long as its friends the black jack and leather bottle. The principal use to which it was put was to carry water, wine or ale in on horseback or slung round the neck of an unfortunate henchman on the long journeys our ancestors had perforce to endure.

To heralds, a water-bouget was a favourite "charge" on an armorial shield and is often met with on monumental tombs in cathedrals; in fact, it is only from these sculptured representations and illuminated manuscripts that we are able to form an idea of what they were really like. Henry V's standard-

bearer, Lord Bouchier, had water-bougets on his coat-of-arms, most likely, in his case, on account of the similarity of the names, but many families have them as armorial bearings, as a glance round some of the old chapels will show.

At the same period that the black jack was in the heyday of its usefulness, a vessel called a "Leather Bottel" was in vogue, an article that found much favour in the eyes of both rich and poor, so much so that early in the seventeenth century it inspired a ballad-maker to produce a then famous song, entitled "A Song in Praise of the Leathern Bottel." There are various versions of it both in the Roxburghe and Bagford Ballads, in the "New Academy of Compliments 1694," and in D'Urfey's "Pills to Purge Melancholy, or Wit and Mirth 1719," but the longest and most amusing one is in the Bodleian Library. The ballad commences seriously enough and goes on to compare the leather bottle with silver, glass, earthenware and wood ones. Here are three of the verses, which, by the way, are set to music :

A LEATHER "BOTTEL."

"God above that made all things,
The Heavens, the Earth and all therein,
The Ships that on the Sea do swim,
To keep Enemies out that now come in,
And let them all do what they can,
'Tis for the use and praise of man,
And I wish in Heaven his soul may dwell,
That just discovered the Leather Bottel."

"Thus you may hear of a Leather Bottel,
When as it is filled with good liquor well,
Though the substance of it be but small
Yet the name of a thing is all.
There's never a Lord, Earl or Knight,
But in a Bottel doth take delight:
For when he is hunting the Deer,
He often doth wish for a Bottel of Beer;
Likewise the man that works in the wood,
A Bottel of Beer doth do him good.
Then I wish in Heaven his soul may dwell
That just discovered the Leather Bottel.

"A Leather Bottel is good,
Far better than Glasses or Wood,
For when a man is at work in the Field,
Your Glasses and Pots, no comfort will yield;
Then a good Leather Bottel standing him by,
He may drink alwayes when he is dry,
It will revive the spirits and comfort the brain,
Wherefore let none this Bottel refrain,
For I wish in Heaven his soul may dwell,
That first devised the Leather Bottel."

The leather bottle, like the black jack, is made from a piece of hide doubled round and the ends stitched together two or more inches from the edge, leaving a piece over in which are cut holes for the purpose of passing a strap through them whereby it could be slung over the shoulders or attached to a belt. The ends were also of leather, sometimes circular, sometimes with a flat edge and sewn into the body piece. The shape remained

practically the same throughout the whole period of its existence, a matter of five centuries, although there were plenty of variations to suit individual requirements. In the London Museum there is a tiny, but beautifully embossed one which has probably been an exhibit. Lord Leigh has a flagon shaped leather bottle presented to his ancestor, Sir Thomas Leigh, in 1660 by the City of London when he was Lord Mayor. There is also one in the Ashmolean Museum with pomegranates and Tudor roses on its side.

Leather bottles are first mentioned in Neckham's "Liber de Utensilibus," printed in the twelfth century, and amongst the hundreds of other documents mentioning leather bottles in the various museums and private houses, we read that the Earl of Northumberland possessed in his buttery in 1514, "ij lether boutylls for carrynge of drinke when my Lord rides," an interesting sidelight on his lordship's habits. The cost of leather was high in those early days, so much so that we find a Rector of Tichmarsh, in Northamptonshire, who died in 1395, mentioning his leather bottle in his will! The use for leather bottles to all intents and purposes came to an end in King Charles II's reign, nevertheless they are occasionally heard of later; for instance, one is mentioned in "Sussex Archæological Collections," by the Rev. F. H. Arnold, who writes of one being taken to him bearing the inscription: "Thomas Johnson, Huntsman to the Duke of Richmond 1734."

As Inn signs, leather bottles have been used from time immemorial; the "Leather Bottle" at Cobham is well known to readers of Charles Dickens' works. "Leather Bottle Inns" are met with all over England; Birmingham, Maidstone, Deal, Cranley, Nottingham, Gloucester, Wootton Bassett have them as well as a host of other towns and villages.

The head of the Hartopp family has a leathern drinking tankard from which Oliver Cromwell quaffed his ale. It is an excellent specimen of the leather drinking vessels used habitually in private life during the seventeenth century by country squires in their own homes. When the Civil War of 1642-49 was in progress, an ancestor of Sir Edward Hartopp raised and commanded a regiment of horse in the Parliamentary forces and this tankard has been in the Hartopp family since the Commonwealth. It is of undeniable authenticity and has engraven on the silver rim, probably to commemorate a visit by Cromwell during his Protectorate of 1653-58, " OLIVAR, R.p. Ang. Scot et Nib. Pr. Pax. quareitur bells."

OLIVER CROMWELL'S LEATHER TANKARD
n the possession of the Hartopp family.

In the inventories of household utensils used in religious houses and mansions during the early centuries, we constantly find reference to " Piggins " amongst the drinking vessels. These were originally made of earthenware, some of them being richly " marbled "—an effective trick of the potter, and later they were constructed on the same principle as were the old wooden tankards of that day, viz.: with oak staves (one of the staves being longer than the others to serve as a handle) and bound round with bronze, iron or silver bands, the size however varied, for we are informed that some piggins held " about a pint," whilst others " near a quart."

The word piggin is the diminutive of " pig " or " pigkin," terms used in mediæval days for small pitchers made of pigskin, from which beer, wine and cider were often quaffed direct.

In one old manuscript we are told that there were four degrees of drunkenness, the worst degree being "pig drunk."

EARTHENWARE PIGGIN.
Used in Mediæval days as a cup.

In Heywood's "Philocothonistra or the Drunkard Opened, Dissected and Anatomized," published in 1635, we have an illuminating description given us of drinking vessels of the period. "Of drinking cups, divers and sundry sorts we have, some of them elme, some of box, some of maple, some of holly &c; Mazers, broadmouthed Dishes, Noggins, Whiskins, Piggins, Crinzes, Ale-bowls, Wassal Bowls, Court dishes, Tankards, Kannes from a pottle to a pint, from a pint to a gill. Other bottles we have of leather, but they are mostly used amongst the shepheards and harvest people of the countrey; small Jacks we have in many ale-houses of the Citie and suburbs, tip't with silver, besides the great Black Jacks and Bombards at the Court, which when Frenchmen first saw, they reported, at their returne into their countrey, that Englishmen used to drink out of their bootes: We have besides, cups made out of horns of beasts, of cocker-nuts, of goords, of the eggs of ostriches; others made of the shells of divers fishes. Come to plate, every taverne can afford you flat bowles, prounet cups, beare bowles, beakers; and private householders in the citie, when they make a feast to entertain their friends, can furnish their cup boards with flagons, tankards, beare cups, wine bowles, some white, some purcell gilt, some gilt all over, some with covers, others without, of sundry shapes and qualities."

The Noggin, to which the historian refers is of Gælic origin, meaning a small mug of wood or a similar vessel of any material, and it is still used to this day as a spirit measure in public houses, the contents being reckoned as a quarter of a pint. The Crinze is more difficult to define and is very rarely mentioned in old documents, but apparently it was a stumpy earthenware vessel, a sort of cross between an open tankard and a small bowl. The word " purcell " is equivalent to our " porcelain."

One does not hear very much of a " whiskin " or for what particular purpose it was used ; the word, however, occasionally crops up, for instance in " Two Lancashire Lovers," a literary production dated 1640, on page 19 we read, " An, we will han a *whiskin* at every rush-bearing (an annual country feast similar to a harvest home in other counties) ; a wassail cup at yule ; a seed cake at fastens," the last refers to the church ale and cakes, an old English custom now quite obsolete.

The Prounet or Prunet cup was the term used for the vessel in which a strong liqueur was served called Prunet, a drink made from wild plums which had been soaked in spirit and sugar for months or perhaps years, before the liquor was strained off from the fruit. Prunet was similar to the sloe gin of the present day—only stronger.

A Flagon is a vessel made in gold, silver, pewter or glass with a spout, a handle and usually a lid, and is a term used from the earliest days to denote an article from which beverages at table were served. We find it in the Bible, " All vessels of small quantity, from the vessels of cups to all the vessels of flagons " (Isaiah xxii. 24) ; the word is also used by Shakespeare in Hamlet : " A pestilence on him for a mad rogue ! He poured a flagon of Rhenish wine on my head once."

Other vessels mentioned in the Philocothonistra will be described under their respective headings.

CHAPTER III

Pewter—Ecclesiastical Plate—a Garnish—a Godet—Pewterers Gild—Spelter—Foreign Terms for Pewter—Bombards—Queen Elizabeth's Bombards—Oliver Cromwell's Bombards—Lord Fitzwilliam's Bombards—A Gispin—A Leather Goblet—Hanaps—A Trade Custom—Tappit-Hens—Stirrup Cups—Caudle Cups—Customs—Christening Cups—Apostle Spoons—Fuddling Cups—Crown Cups—An Old Amusement.

AN alloy of two or more metals, called Pewter, found great favour as a material with which drinking vessels could be constructed in the early days and continued to hold its position for several centuries, but as it was customary in the Mediæval ages to melt down and re-cast pewter utensils as soon as signs of wear and tear appeared, there is unfortunately very little left for us to judge in what manner our forebears turned out their drinking vessels made from pewter. The Romans used pewter to a considerable extent, and we have, even now, evidence of plates and dishes made by them, as well as a few specimens of their cups, which are occasionally to be seen in provincial museums. The Saxons, however, were not by any means keen pewterers, neither were the early Normans, so we hear little of it until we reach the fifteenth and sixteenth centuries, and even then we must turn to an ecclesiastical fount for our early examples. In the year 1427 we find the then late Vicar of Ripon leaving in his will domestic drinking cups of pewter, which were stored in his "kytchine." The said John Ely, the vicar, used the word, "a Garnish," which is an early English term for a complete set of

pewter vessels comprising one dozen platters, twelve cups, and twelve small dishes. We also find a pewter drinking cup mentioned in church inventories called a " Goddard " from the French " godet," meaning a tankard. In Gayton's notes on Don Quixote we read of " A Goddard, or an anniversary spice bowl, Drank off by the Gossips."

In London, the early existence of a Company of Pewterers is proved by a reference in 1347 to the will of Nicholas le Peautrer, who mentions this Corporation; and in the fifteenth century, York was the principal town in the North of England for the manufacture of pewter; further, it is recorded that in 1419 the regulations of the York Pewterers were formulated. About the middle of the fifteenth century it would appear that the Gild of Pewterers of London had a religious turn of mind, for they referred to their gild as the " Brotherhood of Our Lady of the Assumption of the Pewterer's Craft," and in the year 1473, King Edward IV conferred upon them the formal Charter of Corporation. Their seal bearing " ye ymage of the assumption of our blessed ladye gravyn theryn of silver."

Pewter, pewtre, peautre, pewdre, pewder, pewtir, or peuther as it is variously spelt with delightful inconsistency in old documents, is one of the few artificial compositions from which drinking vessels have been made is thoroughly English. The original word was " spelter," then the Dutch borrowed it and changed it to " peauter," the French made it " peutre," the Spanish " peltre " and the Italians " peltro." It was made from lead and tin, with an occasional mixture of copper or silver. The proportion of these metals ranged from 71·8 per cent. of tin and 28·2 per cent. of lead, to 78·3 per cent. of tin and 27·7 per cent. lead. On analysis of some old pewter we roughly

find the following proportions, 80 per cent. of tin, 5 per cent. lead, 7 per cent. antimony, 5 per cent. copper and 3 per cent. silver, and another sample of poor quality pewter, 56 parts of tin, 8 of lead, 6 of copper, and 2 of zinc.

In the Household Book (1615) of Lord William Howard of Naworth, published by the Surtees Society, we read that "xxxixs lxd," i.e. 39s. 9d., was "paid for two pewter flaggons weighing 25 pounds and a half," so it is no wonder that they were shortly replaced by leather bombards on account of cost, as well as for their weight.

These Bombards of the Middle Ages are of such historical interest that they deserve notice at some length. Coming from the same family as the Black Jacks and Leather Bottles, they are constructed of leather in the same manner as the former only on a more generous scale, so generous that Shakespeare in his "Tempest," Act 1, Scene 2, makes Trinculo say, when fearing a storm, "I hear it sing i' the wind; yond' same black cloud, yond' huge one, looks like a foul bombard that would shed his liquor," and again in "Henry IV," Prince Henry describes Falstaff as "that swol'n parcel of dropsies, that huge bombard of Sack."

The bombard takes its name from a piece of ordnance known by the same name, which was used for the defence of fortresses in the Middle Ages. A very typical specimen is in the possession of Lord Walsingham, which was part of Queen Elizabeth's effects; it is 26 inches high, 10 inches by $7\frac{1}{2}$ inches at the mouth, 35 inches round the middle and $13\frac{1}{2}$ inches diameter at the base. These vessels were made, perhaps as a result of a "lightning strike" in the lower domestic regions, because the old pewter jugs were of such a vast weight; a comparison between the weight of a pewter jug and a bombard can be

gauged from the fact that one of the former, holding two gallons, weighed as much as 23¾ lbs., whereas a leather bombard belonging to Sir M. Boileau, holding seven gallons and two quarts, weighed only seven and a half pounds.

Some large bombards, having typical characteristics, are in the collection of Mr. H. Dent-Brocklehurst, of Sudeley Castle, several of them being used during the Commonwealth in the household of Oliver Cromwell when he held the high position of Protector. Two of these are 22 inches high and are embellished with silver rims bearing the inscription "Oliver Cromwell 1653, The Lord Protector of England, Scotland and Ireland" with the arms of the Commonwealth on a silver plate in the centre of the front part of the vessel.

Lord Fitzwilliam, at Wentworth Woodhouse, has also two large leather bombards, one being 21½ inches high and 24½ inches round the middle, and the other, 21 inches high and 30½ inches round the belly, but so far as can be gathered they have no historical interest beyond the fact that they were made in the sixteenth century and have been in the family service since then to quite recent times, which is a record in itself.

A kind of cousin to the bombard was called a gispin or gaspin, being in capacity half-way between a leather black jack and a bombard. They were in use at Winchester in 1569, the Bursar, in his "Computus," spelling them "gyspyns," and they were certainly employed a hundred years later, for in a song, dated 1665, entitled "The King of Good Fellows, or the Merry Toper's advice," in the Roxburghe Ballads, we have the following lines, which prove, if nothing else, that poets are born and not made.

" 'Twas I that lately drunk a Pint Pot
Filled with Sack unto the Brim
And to my Friend, and he drank his Pot
So merrily we went about the Whim.
Two *Gaspins* at a draught I poured down my throat,
But hang such trifling things as these."

SILVER MOUNTED 17th CENTURY LEATHER GOBLET with the Monson family crest.

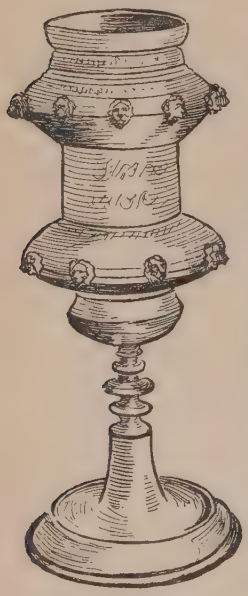
A leather goblet, without a handle, in the possession of the author, is in the shape of a modern tumbler and is rather a rarity inasmuch as there is no join or seam in the leather and is evidently made from the hide round the shank bone of a beast; it is silver-lined, with leaves overhanging the outside of the top edge, and carries on its side in silver, a lion rampant, supporting a pillar, whilst on the bottom rim is inscribed the motto: "PREST. POUR. MON. PAIS. 1609—J.M.—XI—" the Roman numeral apparently denoting that it was one of a set of perhaps a dozen.

UNIQUE SILVER-MOUNTED LEATHER WINE FLAGON, dated 1644. The property of the Marquis of Sligo.

In the possession of the Marquis of Sligo, there is an extremely rare, if not unique, silver-mounted leather wine flagon with a figure of Neptune on the lid. In the centre is the armorial coat of Lord Ogilvie of Banff, and above it is the cheerful inscription, "HELPE YOVRE SELFE," and below the shield is inscribed, "David Ogelvie Nova Scottae; 1644 To Alexander Irwine of Svtherland." On the silver rim at the bottom of the flagon a Latin

inscription is engraved, which being rendered into English reads, " To spare the humble and make war upon the proud with the courage of their forefathers."

The engraver, however, has made an error in the Christian name of the donor, who was George (not David) the son and heir of Sir Walter Ogilvie, who was made a Baron in 1642 by King Charles I. It is believed that this leather wine flagon is the only one of its kind extant and it shows in a convincing manner the extent to which leather was used in the production of really costly articles.



ELABORATE HANAP.
Similar to those used by the London Companies.

We will leave these interesting leather vessels for the present and return to some of those mentioned by Heywood in 1635.

When wine was drunk by rich and poor, a tall goblet-like vessel of pewter or silver was on every festive board; these were known as " Hanaps." The first time we read of such a vessel is in 1319 when the new tenant of the " Bear at Bridgefoot " (a tavern of some note dating from Richard III's day, situated on the Surrey side of the Thames near the foot of the present London Bridge) " engages to sell no wines but those of Drynkwatre's, who is to find handled mugs of silver and wood known as hanaps . . . and other things necessary for a taverne." Evidently a case where the tenant could not raise sufficient capital to pay the outgoing tenant's valuation, and had to resort to assistance from the Brewers, a financial transaction which is not unknown in these days.

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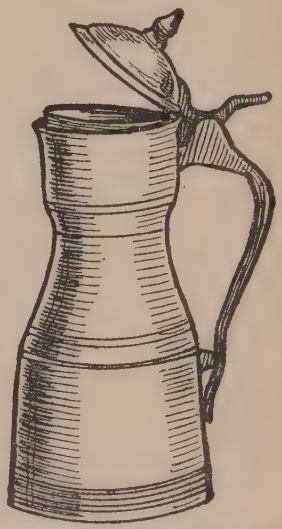
These hanaps gradually developed into tall, massive pieces of plate only to be used on great occasions, and were usually stored in a "hanaper" or basket case, from whence we derive the modern word "hamper." Of course there were hanaps *and* hanaps, the one illustrated is an elaborate one similar to those used by the Gilds, others were but plain goblets.

Up in the north, an interesting vessel called a Tappit-Hen is frequently met with, which is well worth a description—and a story.



SCOTCH PEWTER TAPPET HEN
The loose cup with which it is fitted can be seen at the top.

These Tappit-Hens were usually made of pewter, and held, besides the usual contents, a metal cup in the upper portion of the tankard; their main use was for speeding the parting guest on horse-back with a hot drink. Scottish in origin, the name is derived from the word "tappet" hen, meaning a hen with a crest or tuft on its head. Sir Walter Scott, in "Waverley," uses the term when he mentions Baron Bradwardine's flagon of claret, a huge pewter pot "containing at least three English quarts, familiarly denominated *a tappet hen*," which, with several other references, prove it was a well-used vessel in most houses in the north. The one shewn here, the property of Colonel Grant, is 16½ inches high. A Tappit-Hen is the Scottish equivalent for the English term "Stirrup Cup," and in his "Notes" to "Waverley," Sir Walter Scott tells an amusing and enlightening story of a stirrup cup thus: "A, an ale-wife in Forfar, had brewed her 'peck of malt' and set the

liquor out of doors to cool; the cow of B, a neighbour of A, chanced to come by, and seeing the good beverage, was allured to taste it, and finally to drink it up. When A came to take in her liquor, she found the tub empty and from the cow's staggering and staring, so as to betray her intemperance, she easily divined the mode in which her 'browst' had disappeared. To take vengeance on Crummie's ribs with a stick was her first effort. The roaring of the cow brought B, her master, who remonstrated with his angry neighbour and received in reply a demand for the value of the ale Crummie had drunk up. B refused payment and was conveyed before C, the Baillie or sitting Magistrate. He heard the case patiently, and then demanded of the plaintiff A, whether the cow had sat down to her potation or had taken it standing. The plaintiff answered, she had not seen the deed committed, but she supposed the cow drank the ale whilst standing on her feet; . . . The Baillie, on this admission, solemnly adjudged the cow's drink to be a *deoch an doruis*—a stirrup cup, for which no charge could be made without violating the ancient hospitality of Scotland."

It was no uncommon thing in Scotland many years ago for a company, after having taken leave of their host at his house, and incidentally, after a deoch an doruis, to go and finish the evening at the clachan or village inn, accompanied by their entertainer, to take a further stirrup cup, which often occasioned a long and late revel.

The earliest literary mention of a stirrup cup is by Meriton in his "Praise of Yorkshire Ale," published in 1685, in which he writes: "Wee'l have with you, a merry stirrup cupp," a case of speeding the *parting guest* just about to commence his journey, whereas in the Verney Memoirs the expression occurs,

" Such guests were sure of a hearty welcome and a potent stirrup cup," which evidently refers to the *arrival* of guests.

The English " Stirrup Cup " is a term given to the contents of the cup rather than to the vessel itself, and derives its name from the fact that it was invariably handed to a mounted guest immediately he arrived at the foot of the steps leading to the entrance of the mansion, before he had time to take his feet out of the stirrups.

There was a sound reason for this custom when it is remembered that railroads had not been invented a hundred years ago, and the distances then covered daily on horseback were indeed prodigious and most exhausting. To arrive at some idea of what a past generation did on horseback, an apology should not be necessary for quoting an extract from a letter to the author from such a famous sportsman as the late Lord Chaplin, better known, perhaps, as the " Squire of Blankney." The letter, dated from Mountstewart, 16th May, 1921, is a lengthy one, giving the dates when certain M. F. H.'s hunted the Burton Hounds in Lincolnshire, and *inter alia* Lord Chaplin wrote : " Sir Richard (Sutton) must have had the country for I should think some 28 years, if not more—During that time, or the major part of it, Ld. Henry (Bentinck) used to hunt every day of the week—it was always a six days a week country—keeping his horses at Lincoln but living at Welbeck—30 miles from Lincoln, and riding from Welbeck and back every day—a feat of endurance as great or greater then any one else I ever heard of." Imagine a man dressing before daylight, hacking thirty miles to Lincoln and then on to a meet at 8 a.m., perhaps fifteen miles the other side of the town, hunting all day, and finishing up by hacking thirty miles back home six days a week *for several years* from November to May !

A drinking vessel not often heard of in these days is a "Caudle Cup." The name, however, has no connection with the curtain lectures made famous by Douglas Jerrold, published in *Punch*, 1864. *That* particular Caudle was the unfortunate recipient of his wife's constant reiteration of the obvious truth after they had retired to bed, and there is no evidence to show that she softened the effect by giving him liquid refreshment! A "Caudle Cup" proper, was a drinking vessel in which was brewed a warm drink consisting of thin gruel mixed with wine, ale or spirits—or all three of them—sweetened and spiced. It was supposed to have been beneficial to ladies recently confined, but was much more patronised by the friends who came ostensibly to make inquiries after the patient's health.

HEAVY SILVER CAUDLE CUP.

As the custom of providing this mess became more and more popular, it was a *sine qua non* that an elaborate vessel should grace the occasion, consequently we find many varieties of gold, silver, pewter and china caudle cups which have been kept for this purpose and handed down in one family from one generation to another. The drink itself is mentioned as early as 1297, and in the year 1400 we are told by Beryn that "Cawdell was made wyth sugir and wyth swete wyne." In 1540 we learn that "it was common usage to give often to women in theyr childbed caudels of otemeale and wyne also the yoke of an egge."

From "Caudle Cups" it is not a far "cry" to "Christening Cups," which have been given to those who were christened

in the church from the very earliest days of the Christian era. This custom has been copied from the ancient Greeks and Romans, who held a great ceremonial feast on the tenth day after the child was born, to imply that no one could thereafter impute illegitimacy (there were no Registrars of Births in those days). All the invited guests and relatives brought presents, and to the godparents fell the expense of providing the more costly ones! Later it became the custom for the sponsors to offer silver-gilt spoons to the child on his or her christening day; these spoons were known as apostle spoons, by reason of them having figures of saints carved at the end of the handles, opulent sponsors giving a dozen or more, poorer people perhaps only giving one, which usually exhibited the figure of the saint in whose honour the child received its name. In 1558, it is recorded that a Mr. Fletcher gave to his godson, Matthew Quarle, "A spoyne, the gyft of Master Fletcher, all gylt wyth the pycture of Saynte Matthewe, to Matthewe Quarle ate hys chrisome."

Middleton, in his "Comedy of a Chaste Maid, 1620," makes Gossip Number Two ask Gossip Number Three: "What has he given her?" and the reply was: "A faire high standing cup and two great postle spoons, one of them gilt." A "Gossip," by the way, was the prototype of a Mrs. Sarah Gamp. As the days of luxury advanced, rich godfathers and godmothers gave silver cups in lieu of spoons; poorer people copied their example, until the custom of giving christening cups became general. A Mrs. Joyce Jeffries, a Herefordshire lady, living beyond her means, during the time of the Civil War kept an account of her personal expenses, and among other items we find that in 1638 she gave a silver tankard to "her god-daughter, little Joyce Walsh, £5 5. 6.," and in 1642 she "paide Mr. Side, gouldsmith

at Heriforde for a silver christening bowle to little Joyce Lawrence at 5 shillings and 8 pence an ounze, 48 shillings 10 pence." The four-handled christening cup here illustrated, which is now in the Salisbury Museum, has crudely cut round the rim: " This is the Gest of the Barley Corn. Glad Ham I that the Cild is born," and is of seventeenth-century make.

There is another cup called a " Fastening Cup," which has nothing to do with " fasts," but is the forerunner of the christening variety. In pagan days it was customary for the father of a newborn infant to receive it in his arms for the purpose of judging its temper, proportions, fortune, health, etc., and to decide whether it should be allowed to live, or be exposed and left to die in the open. If the child was to live, a sacred rite called the " Ausa Vatni," an integral part of the Asa creed, was performed, which consisted of sprinkling the babe with water and naming it after some renowned kinsman, just as we of to-day pick out our richest relative to act as godfather, in the hope of benefits to come! The person who gave his name to a child presented it with a " nafnfesti kuppe," that is, a " name-fastening cup," abbreviated into " fastening cup," from which springs our christening cup.

FOUR-HANDED CHRISTENING CUP
in Salisbury Museum.

It must also be remembered that christening cups have often been used in the past for the actual ceremony of receiving an infant into the Church; in fact, there is a christening cup amongst the Royal Plate at the Tower of London, which is used in lieu of a font to this day at the christening of

baby princes and princesses, and in farmhouses which are situated miles from a church there is frequently to be found a simple little cup highly treasured because it had been used at the christening of members of past generations.

"Rare Ben Jonson," in his "Magnetick Lady," IV, 1, quotes a cup called a "Knitting Cup" which was handed round the company after a couple had been joined together in the bands of holy matrimony:

> "The parson's pint to engage him in the business,
> A *knitting cup* there must be."

These cups, like christening cups, were made in a variety of shapes, usually with three handles, and have been handed down from generation to generation, and are much treasured in several families.

A legend which purports to show the origin of these three-handled mugs, is that King Edward III when riding through the pottery district visited a wayside tavern and called for a mug of beer. Whilst the landlord—who was also a potter—was making his obeisances, his daughter produced some ale in a mug with one handle, which, in her agitation, she grasped tightly. The King suggested to the landlord-potter that he could do worse than make some mugs with two handles, which idea was carried out before he passed again; but the next time the girl took the new style of mug to the King, she took it with a handle in each hand, so he laughingly made a further suggestion that the landlord should make a cup with three handles so that there was one left for him to take hold of. Curiously, there is a similar legend in nearly every European country—France has exactly the same legend about King Henry of Navarre; so have

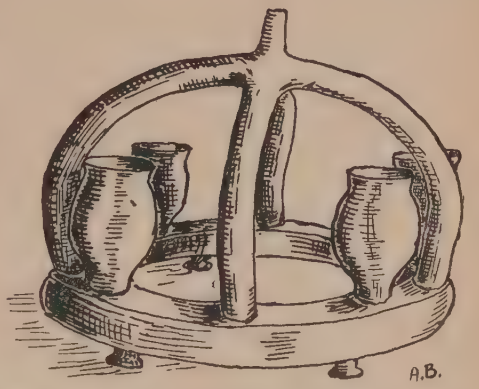
the Germans about a bygone Kaiser; and in Italy it was the Pope who in the same manner invented the three-handled mug.

The Fuddling Cup, the Tyg, and the Puzzle Pot are all of Queen Elizabeth's day, when it was not regarded one of the sins to be seen going, as Sir John Falstaff would say, "to take mine ease in mine inn." A fuddling cup consists of a series of mugs, the number varying from three to six, joined together by the handles interlacing each other and internally connected up one with another by small holes. It will therefore be apparent that if a drinker desires to empty the cups—he must drain the lot if he empties one—he must not by any means be a "fuddler" at the job or the contents will be hopelessly spilt!

FUDDLING CUPS (Jacobean period).

In the British Museum there is an inscription on a fuddling cup of six vessels: "My friend is he that loves me well, but who he is I cannot tell. 1790." The art of emptying these fuddling cups is to stand up and suck in the liquor by the lips whilst the cup or cups remain stationary on the table in a horizontal position. What amusement they must have caused in those bad old days of yore, but we can console ourselves with the knowledge that Drake and Frobisher did not disdain to play with them in public while awaiting the coming of the Spanish Armada, and Raleigh possessed some for private enjoyment when he took upon himself to be a courtier and a wit.

A very similar vessel to the fuddling cup, much beloved by rustic swains of bygone days was called a " Pot Crown," consisting of a hollow ring-shaped base from which rose four cups and four tubes, the latter meeting in the centre, thus forming a rudely-constructed crown; at the apex of the crown there was a single upright tube which was internally connected with the four branch tubes, which in turn were also internally connected through the ring at the base to the bowl of each cup. When the cups were filled with liquor the crown was gingerly placed on the head of the belle of the village, who had previously been seated in a chair. Admirers at once attempted to exercise their skill in emptying the cups, the endeavours of the undesirable ones being easily foiled by the maiden moving her head ever so little until it came to the turn of the lucky one, when she remained as still as a statue, giving him the desired opportunity of draining the contents of the vessel by drawing the liquor up through the centre tube which surmounted the crown, and thereby winning the hand of the coy damsel. There are in the possession of Major Cyril Earle some very dainty pot crowns, light airy ornaments which would grace any maiden's " crowning glory " with leaves interwoven between the hollow branches which form the tubes.



POT CROWN, which when filled with liquor was placed on a maid's head whilst young men endeavoured to drink from it.

A correspondent in " Notes and Queries " recalls an interesting Sussex custom at rural convivial gatherings a hundred years ago which was to fill a wood cup with beer and stand it upon an inverted wooden bowl held in the palm of the hand, then a song was sung with great éclat, the chorus of which ran :

" I've been to France and I've been to Dover,
I have been rambling all the world over ;
Over, over, over and over,
Drink up your liquor and turn the bowl over,
Over, over, over and over,
The liquor's drunk up and the bowl is turned over."

On the last line being chorused, the cup containing the beer was drained without touching it with the fingers, and tossed in the air to be caught in the lower bowl, which was quickly reversed right way up to catch the cup before it fell to the ground. The author has a record of this custom being in vogue at Sussex feasts as late as 1880.

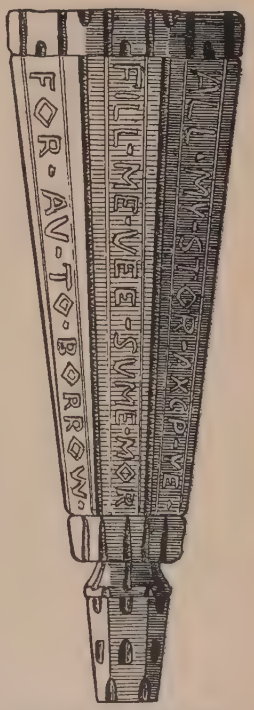
For a typical example of the hard drinking which took place without a shadow of shame towards the end of the Middle Ages, the account of the Dane immortalised by Bobbie Burns in his ballad, " The Whistle," is hard to beat and throws a glaring light on the habits of people in high places of those days, when it was not considered a failing but a gift to take four or five times as much liquor as the next man.

The tale goes that when King James I (he was James VI of Scotland then), returned with his bride, Anne of Denmark, to Scotland, the latter brought in her train a Danish gentleman

with a by no means small reputation for excessive drinking. This Dane had a little ebony whistle which he carefully laid on the table beside his plate at meal times, at the same time promising it to the person who could blow it when everyone else was *hors de combat*, which feat was invariably accomplished by himself, until he met Sir Robert Lawrie, of Maxwelton, "who, after three days' and nights' hard contest, left the Scandinavian under the table, and—*blew the whistle.*"

This Sir Robert Lawrie was, by the way, the progenitor of Annie of that ilk, for whose sake her young man thought it worth while to lay himself "doon an' dee."

A most unique whistling cup of the late seventeenth century is exhibited in the Taunton Castle Museum. The total height being eight inches, the external diameter at the widest part is three inches and the internal two and a quarter inches. The interior tapers down the centre to a depth of five and a half inches and holds half a pint. It is made from walnut wood and the exterior is slightly convex with eight longitudinal flat faces upon which is cut "Take not from me all my store—Except you fill me with some more—For have to borrow and never pay—I call that foul play." At the smaller end is a whistle for the purpose of informing the landlord that the cup required replenishing.



UNIQUE SEVENTEENTH CENTURY WHISTLING CUP
at Taunton Castle.

Hull Corporation have two very fine examples of silver so-called "whistling tankards," but these, like many others of the same name, merely have a small puncture in the handle, which has nothing to do with any whistling propensities with which the drinker may be afflicted. They were but the whim of a particular maker of tankards.

Costrels or pilgrims' flasks, as they have often been called, are flattened vessels made from silver, pewter, wood, leather or earthenware, with ears by which they could be suspended from the shoulder or belt, and are used to this day in some localities by British labourers who take their meals to their work. Chaucer mentions one in his "Good Woman":

PILGRIM'S COSTREL or WATER BOTTLE.

"Therewithal a *costrel* taketh he tho,
And seyde, 'Here of a draught or two
Gif hym to drynke.'"

The leather variety of costrel or pilgrims' flask has a great resemblance to the modern rubber hot-water bottle in appearance; the metal ones are usually circular and the earthenware vessels are similar to a gallon or two gallon spirit jar that has been squashed before baking or firing.

A "Canette" is the old English term for the diminutive of "can" and is a word used by our forefathers for a beer jug holding about a quart or three pints of liquor; they were made of earthenware, decorated, and usually had a lid.

A drinking vessel named a "Ciborum," from the

French *ciboire*, is occasionally met with and is made either from, or similar to, the seed vessel of an Egyptian bean. It is now only used in lieu of a Pyx in Roman Catholic churches, but there are quite a few specimens extant in private collections.

CHAPTER IV

Bellarmines—Tygs—Origin of the Name—Posset Pots—Porringers—Treen Ware—Wood Cups—Contracting Cups—Cups with Names—Sunderland Mugs—Frog Mugs—Bear Jugs—Puzzle Jugs—Miners' Tankard—Nipperkins—Blue John—Eton and Other "Long" Glasses—Sir Edmund Berrie Godfrey's Tankard.

ONCE upon a time, as nursery story-books have it, there was a great personage in the ecclesiastical firmament called Cardinal Bellarmine, who was born in 1542 and died in 1621, and during the latter part of that period his name was remembered not on account of writing three large books on his religious beliefs and issuing several others of his sermons, but because a beer or wine jug was called after him.

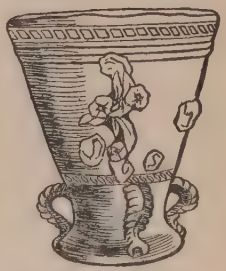
A BELLARMINE with a mask of the bearded Cardinal.

"Thou Thing
Thy belly looks like to some strutting hill
O'ershadowed with thy rough beard like a wood:
Or like a larger jug, that some men call
A *Bellarmine*, but we a Conscience;
Whereon the lewder hand of pagan workmen
Over the proud, ambitious head hath carved
An idol, large with beard episcopal,
Making the vessel look like tyrant Eglon."

The fact was, Cardinal Bellarmine, by his sermons, writings and speeches, made himself extremely unpopular with the Protestants of his day, and they, the supporters of the reformed religion, in turn endeavoured to undermine his influence by countering his erudite opinions with ridicule. The method by which they attempted to do it was by flooding the Continent with a beer jug of stoneware for sale, each one bearing a caricature of the Cardinal with his long beard complete; and they certainly succeeded in placing his Eminence on a pinnacle of fame which all his learned works had failed to accomplish.

Although an average specimen is given here of the usual type of Bellarmine, the finest example, with the arms of Queen Elizabeth of Denmark on it, and dated 1594, is in the British Museum.

A quaint drinking vessel of the Middle Ages, but one which is now not often met with outside museums, was known as a "Tyg" or "Tig," an earthenware receptacle for holding approximately a quart of liquor, having two, three or even four handles, set equidistant from each other, and often these handles were subdivided by one or two partitions. Tygs were practically Loving or Parting Cups, used in more humble circumstances in the same manner as the more costly gold and silver Loving Cups were used at the great banquets of the London and other Corporations. The origin of the word *tyg*, according to Sir James Murray, is unknown, but it is extremely probable that it is derived from the Anglo-Saxon word "tygel," denoting anything made of clay, from which we derive the word "tile." The example of a Wrotham ware tyg given here shows the result

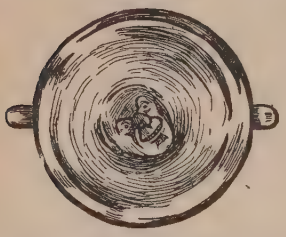


SLIPWARE TYG
of Staffordshire make.

of the method employed by the potter to produce what is known as " slip ware," which was one of the earliest devices for varying the colour of the earthenware by the use of a second clay of a different hue, applied (when mixed with water to a creamy consistency) from the spout of a can, which was trailed upon the surface of the vessel to be decorated.

Miss Meteyard, in her " Life of Wedgewood," writes of a tyg made of brown clay and covered with lead glaze, dated 1612, but they were certainly in regular use in the reign of Queen Elizabeth. Tygs were mostly made in Staffordshire and in Kent—Burslem in the former county, and Wrotham, between Maidstone and Sevenoaks, in the latter.

Of Posset Pots we are confronted with every conceivable sort and kind—earthenware, china, stone, pewter, silver and gold. Potters, gold and silversmiths, seemed to vie with each other in creating each a different shape. Here is one made of a kind of coarse grained solid agate ware. It is 5½ inches high and is a two-handled cup, having in the centre of the inner side a quaint representation of the face of an old woman wearing spectacles. This cup was made at the old Meeds Potworks and was for many years used by the tenantry of a south country squire for the purpose of drinking toasts on rent audit days.



INTERIOR OF A POSSET POT, with a carved representation of an old woman wearing spectacles.

Posset itself was a drink composed of hot milk, curdled with ale, wine or spirits; spices, sugar and other ingredients were also stirred in, and was formerly regarded as a delicacy, but now, an old-fashioned remedy for colds. It was usually served up in a covered utensil and doled out into small vessels of silver

or glass in the same manner as was toddy a century or two later.

A " Porringer " was much the same thing as a Posset Pot ; they were both used for the same purpose and were much the same in appearance.

Turned wood vessels or " treen " ware, i.e. utensils made from trees, were very frequently employed in the seventeenth century for holding the numerous specially prepared concoctions that " our forefathers loved of yore," which they brewed on Saints' Days, Christmas Day, All Hallows E'en, Twelfth Night or any other old night, consisting of ale (1120 specific gravity) sweetened with honey or sugar and flavoured with spirits, wine and spices, with apples also mixed in, which caused the brew to be known as " lamb's wool," from the appearance of the pulp of the baked apple floating on the top.

Nearly all these wooden cups are dated between the years 1600 and 1688, and were usually made from walnut, pear, cherry, maple or beechwood, and were decorated with crests or coats of arms, initials, verses, mottoes and dates by means of a red-hot pointed iron. The one illustrated is dated 1613 and carries the crest of the Digby family, with the words,

" Keep the outside drye
And no whot liker within."

Whilst on the cup itself is incised :

EXAMPLE OF TREEN WARE OR CARVED WOODEN CUPS.
The Digby Cup, dated 1613.

" Such as are Wise Will not Drinke over much ;
All other sinne they carefully refraine,
Riotous Drinkers Prove not truly ritch ;
And Sinners wages is eternall payne.
See that you have true faith and sound repentance ;
Such are happy and blessed,
Few such as ther be : few will be chosen "—

and round the foot, " O taste what Drinke the Lorde of Lyfe Doth Give : Who Drinks thereof shall never Dy but Live."

Another wooden cup dated 1611, bears an inscription :

" Misuse me not though I am no plate,
A maple cup that is not out of date,
Drink well and welcome, but not too free,
Examine whether if in Christ you be.
If that your faith be true and firm and sound
Then in your good works you will abound."

Most of these cups had covers of the same wood with large, hollow knobs which were receptacles for spices, but they were by no means all used for secular purposes, several having sacred words on the base and were in all probability used for Communion as a chalice ; one bearing the following :

" The Bloud of Christ to them is Drinke indeede
His Word and Spirit their soules Doth Lively feede,
With Joy and Peace."

could hardly be employed in any other manner.

There is a cup preserved in some out-of-the-way cottages which is highly treasured and is called a "Contracting Cup," the origin of the name being decidedly interesting. Casual as the morals were amongst the country folk in bygone days, there was nevertheless a code of honour that was as binding as any legal document or any pronouncement by a priest, the latter only seeing some of their flock once a year, consequently the country folk formulated their own code of morals which they most religiously upheld amongst themselves. When a man and a maid desired to take each other for better or for worse, and climatic conditions prevented a long journey over the fells and dales to "get asked" in church, and again take the same journey to be married, they arranged a meeting in the house of one of the parents, who produced a cup of home-made wine, and both parties solemnly "contracted" to marry when circumstances permitted; in the presence of witnesses they both drank the contents of the cup and from that moment they lived together in the odour of respectability.

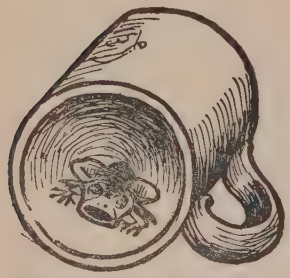
Middleton, in his play "No Wit like a Woman's," uses the expression, "Even when my lip touched the *Contracting* Cup," so evidently it was sufficiently well known in his day to justify its use in a play which would be heard and witnessed by a number of people from various parts of England.

In the olden days it was customary to give names to valuable drinking cups; for instance, Edmund, Earl of March, bequeathed to his son in 1380 a cup called "Benesonne"; also in 1392, Richard, Earl of Arundel, left his wife her own drinking goblet which he called "Bealechier." "Kataryne" was the name of a cup which Sir John Neville left in his will, dated 1449, whilst John, Baron of Greystock, who died in 1436, bequeathed his son a cup with a cover to it, which he called the "Charter of

Morpeth," and there are many other cups with names, which are met with in old wills.

Sunderland Mugs, better known as "Frog Mugs," were the product of that town before they were imitated in Staffordshire and in Worcestershire, and the reason why they were called Frog mugs is because in the interior of the mug is the form of a frog, with legs outstretched. When the mug was lifted for the purpose of quaffing the contents, and it was nearly drained dry, the frog appeared to the vision of the drinker, who promptly imagined that it was a live one which was about to leap down his throat. There are many examples and variations of the original mug, but in the main the same idea is present.

One of these frog mugs is inscribed :



SUNDERLAND OR FROG MUG
in the Municipal Museum, Hull.

"Tho' malt and venom
Seem united,
Don't break my pot,
Nor be affrighted."

There were about twenty-five potteries on the Tyne, the Wear and the Tees, all of them producing these frog mugs up to about seventy years ago, but the best example for the purpose of illustrating them is in Staffordshire ware, and is shewn here by the courtesy of Mr. T. Sheppard, M.Sc., Director of Hull Museums. Imagine the feelings of a man who, after drinking his mug of milk, found his nose in contact with that denizen of a slimy pond.

During the latter years of the eighteenth and the first half of the nineteenth centuries a great number of quart and pint

mugs of earthenware were turned out by the Staffordshire potteries, the majority of them being inscribed with mottoes, proverbs and topical verses, the latter usually dealing with the very real bogey of our grandfathers—Napoleon. One mug bearing a representation of "John Bull" kicking Napoleon, and has below it—apparently in allusion to Sir Sydney Smith's gallant defence of St. Jean d'Acre against Napoleon—

"What! to conquer all England, how dares he pretend
This ambitious but vain Undertaker,
When he knows to his cost, that where Britons defend,
He's unable to conquer *one acre*?"

Another mug has on it a shorter version of the same theme:

"May England's oak,
Produce the bark,
To tan the hide
Of Bonaparte."

There is quite a moral in the sentiments expressed on two sides of a quart pot now on a South country mantelshelf:

"Come, my old friend, and take a pot,
But mark me what I say;
Whilst thou drink'st thy neighbour's health,
Drink not thine own away.
But it too often is the case
Whilst we sit o'er a pot,
And whilst we drink our neighbour's health,
Our own is quite forgot."

Here is one with a distinctly martial ring in it :

" Fame, let thy trumpet sound !
Tell all the world around,
Tell Rome and France and Spain
Britannia scorns their chain ;
All their vile arts are vain,
For great George is King.
1789."

The navy is not neglected—even if the grammar is :

" Here's to the wind that blows,
And to the ship that goes
And the boy what fears no danger,
A ship in full sail
And a fine pleasant gale
And a girl that loves a sailor."

The oldest of these mugs is probably the one made in the reign of Good Queen Bess and one can imagine the sentiments of the good wife thus expressed on it :

" What ! tho' my cates be poor
Take them in good part,
Better cheer you may have
But not with better heart."

A mug fairly often met with had an illustration of a plough on one side of it and underneath, " God speed the plough,"

and on the other side, " Success to the grain returned," accompanied by a wheatsheaf.

About the same time that these mugs were in vogue, there were also in use some much larger ones, more like jugs than mugs except that they had no lip for pouring out the contents. One of these large mugs holding about half a gallon, bears the following verses, which have a striking resemblance to the old song of the post-boys, " Come, Landlord, fill the flowing bowl ":

" If any so wise is that ' sack ' he despises,
Let him drink his small beer and be sober,
And while we drink and sing, as if it were Spring,
He shall droop like the trees in October."

" But be sure, overnight, if this dog you do bite,
You take it henceforth for a warning,
Soon as out of your bed, to settle your head,
With a hair of his tail in the morning."

Bear jugs, constructed in the shape of a bear with a removable head, made in the days when bear-baiting was considered a sport, were chiefly the production of Congleton in Cheshire, a town known in the days of yore by the cognomen of " Bears Town," but whether it was so dubbed on account of the manufacture of these jugs or whether Congleton was noted for bear-baiting more than any other town is not apparent, although it might be hazarded that the Bear and Ragged Staff of the Earls of Warwick had something to do with the popularity—or otherwise—of the genus *ursus* in Cheshire.

A brown stoneware cup with two large shields of armorial bearings surmounted by a crown was for a long time preserved

by a Cornish family named Bonithon, one of whom officiated at the coronation banquet of James I, at which feast these cups were used. It is probable that they were in use on the retainers' table, and were taken away as "keepsakes" by the officials.

Puzzle Jugs are of later date than the fuddling cups or pot crowns, and although the idea is fundamentally the same, the method of tackling them is somewhat different. The necks of most puzzle jugs are perforated at intervals and have several spouts, therefore it is necessary to close all apertures but one with the fingers and thumb before being able to take a draught from the contents of the jug—which aperture to leave open is the puzzle.

PUZZLE JUG, showing openings in neck and brim.

One jug of this variety, which is in the British Museum, carries on it the verse :

"Here, gentlemen, come try your skill
I'll hold a wager if you will
That you don't drink this liquor all
Without you spill or let some fall."

There is a particularly good specimen of a puzzle jug in the Unicorn Hotel, Ripon, which the genial landlord will be pleased to fill at your expense, and quite ready to "hold a wager" on the result.

A puzzle jug, dated 1775, with hollow sides has the loyal inscription round a representation of the sun in its glory :

"God save the King I say
God bless the King I pray
God save the King."

Presentation cups are plentiful, but surely there is not another silver tankard bearing such an interesting inscription as that one given by some Yorkshire miners to their lady mine owner, which comes as a refreshing change after perusing the newspapers of the present day. The tankard, holding about a quart of liquor, is fitted with a lid, and has the following lines engraved on the front :

" To
Their most gentle Mistress
Rachel Fenton
The goodly crews, the crew called colliers
The dirtiest but not the most ungrateful of all cattle
And now in high spirits, being about to be turned
into fresh pasture commonly called " Bottom Coal "
To her
Who has often Ram'd their Rops and Whetted their Whistles,
These grim sons of Pluto, living always in greater fear of
Thirst than Firedamp
have with inimitable politeness and address
presented this nipperkin of a Tankard
A.D. 1735."

A " nipperkin " to which these grim but excellent sons of Pluto refer, means literally a *small nip* (this tankard held a quart of liquor, mark you !) The word is also mentioned by Ashton in his " Social Life in the Reign of Queen Anne." In writing of beers of different strengths, he says " from a penny nipperkin of molasses ale to a pint costing fivepence." It is also on record that King William III, " our great Deliverer," enjoyed

a " nipperkin " of Schiedem with his Dutch favourites (Noctes Ambrosianæ).

In the collection of Lord Howe, there are numerous vessels made from the celebrated " Blue John," the most beautiful of all our English minerals. Blue John is a peculiar stalactite formation of fluor spar which is only to be found near Castleton in Derbyshire. The original mine from whence this fluor spar was obtained is supposed to have been worked by the Romans on account of the several specimens of Blue John discovered in Italy, which are now preserved in the museums of the Vatican and Naples. This mine was rediscovered in 1770 by two local miners named Kirk and Hall, who immediately set to work to excavate this fluor spar, which for a considerable time fetched from £80 to £800 per ton, but odd pieces had been found and fashioned into vessels centuries before Hall and Kirk hit upon the actual source ; the name of " Blue John " was given to the mine on account of its close proximity to another containing an ore of zinc which was known as " Black Jack."

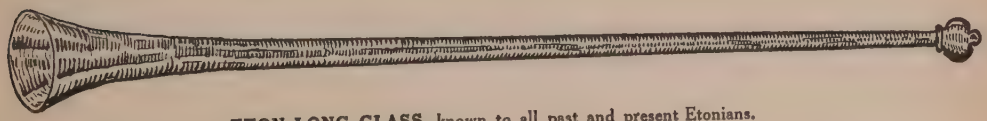
BLUE JOHN FLUORSPAR TAZZA.

Besides Lord Howe's valuable collection of Blue John, there are numerous specimens in country mansions, and in a house in Belgravia there is a Blue John cup fashioned in the shape of a tazza, once in the possession of a Lincolnshire family, the male members of which are invariably christened John ; but undoubtedly the most remarkable piece is in the Geological Museum in Jermyn Street, S.W., in the shape of a large vase.

The " Tap," or " Christopher Tap," at Eton has a replica of a glass known as the " Long Glass of Eton," a vessel which

played a part in a curious ceremony which is graphically described by Mr. Brinley Richards in his "Seven Years at Eton," thus:

> "What is a long-glass? It was a glass nearly a yard long, shaped like the horn of a stage-coach guard, and with a hollow globe in place of a foot. It held a quart of beer, and the ceremony of drinking out of it constituted an initiation into the high circle of Etonian swelldom. There was long-glass drinking once or twice a week during the Summer Half. The *invites* attended in the upper room of 'Tap' after two, and each, before the long-glass was handed to him, had a napkin tied round his neck. It was considered a grand thing to drain the glass without removing it from the lips, and without spilling any of its contents. This was difficult because when the contents of the tubular portion of the glass had been sucked down the beer in the globe would remain for a moment as if congealed there; then if the drinker tilted the glass upwards a little, and shook it, the motionless beer would give a gurgle and come down with a sudden rush all over his face. . . . There was a way of holding the long-glass, at a certain angle, by which catastrophes were avoided."



ETON LONG GLASS, known to all past and present Etonians.

This style of freak glass is not by any means rare, in fact they are quite well known by the name of "Yard of Ale" glasses. We have had them at "The George," at Bexley, Kent, one at

the "Wrestlers' Inn," Petty Cury, Cambridge, and there was one at Bromley, Kent, in which the health of King James II, according to "Evelyn's Diary," was drunk in 1683. In the "Vade Mecum for Malt Worms"—what a title!—we find a verse:

> "Here in a tall glass that hath the Maids regard,
> Who still must like what's a full measured Yard,
> Large quantities of Burton ale are swill'd."

A tankard of great historical interest is preserved by the corporation of Sudbury, Suffolk, which at one time belonged to a worthy knight named Sir Edmund Berrie Godfrey, who came in for a considerable amount of notice, both in his lifetime and after, during the middle part of the seventeenth century. Le Neve, who was Rouge Dragon Pursuivant-at-Arms in 1666, records that: "Sir Edmundbury Godfrey of St. Martins-in-the-Fields, Kted. at Whitehall September 1666 was a justice of the peace, and took the depositions of Doctor Oats presently after which he either cutt his own throat or was murdered by the Papists 4th October in the year 1678. See the history of that year, this is certain, he was a melancholy man."

To return to the tankard, there is no record to show as to how it came into the possession of the Corporation of Sudbury (although the knight himself is credited with the gift of it), Sir Edmund's admirers having had the lettering, for which the tankard is remarkable, engraved on it at a later date. The arms of King Charles II adorn the front, surmounted by a crown; below this are the arms of Godfrey, *sable*, a chevron between three pelican heads erased, *or*, vulning themselves *proper*; on each side of the tankard are oblong tablets, with a picture showing

the burial of the victims of the Plague on one tablet and a lurid sketch of the Great Fire of London on the other.

Above the first tablet is an inscription in Latin, which being translated, reads thus :

" The Gift of E. B. G. Knight,
An active most upright Magistrate
whom
after having rendered invaluable services in checking the
progress of the Plague,
the ever august monarch Charles the Second,
with the consent of the Privy Council,
to perpetuate the memory of his patriotic efforts
presented with a Silver Cup, a right royal present
bearing the honourable inscription :—
' By the grace of God and the favour of King Charles the Second.
Others' woe was his weal.' "

Over the other tablet, also in Latin, is :

" A man truly born for his country !
When a terrible Fire devastated the City
by the providence of God and his own merit
he was safe and illustrious in the midst of the flames
afterwards at the express desire of the King
(but deservedly so) E. B. G. was created a Knight
in September 1666.
The Poor and the Thoroughfares will tell the rest."

Burnet, a contemporary of the knight, affirms that " he was esteemed the best justice of the peace in England," a statement

in which he is supported by the Rev. William Lloyd, who was at that time Vicar of St. Martins-in-the-Fields. Sir Edmund Godfrey's life came to a tragic end following the taking down of the deposition of the notorious Titus Oates, the Papist informer. He was found a few days later in a ditch in the south side of Primrose Hill, with his face downwards, transfixed by his own sword, although it has been conclusively proved that he met his death by strangulation, the sword being run through the body after death to suggest suicide.

CHAPTER V

Glastonbury Tankard—Luck of Eden Hall—Luck of Muncaster Castle—Luck of Ballafletcher—Luck of Workington Hall—Lord Byron's Skull Cup—Lord Byron's Boot Cup—Shakespeare's Jug—Prince Charles's Quaigh—Becket Cup—Lion of Glamis—Burn's Bowl—Earl Godwin's Cup—Cup of the Macleods—Ormside Bowl—Studley Royal Bowl—Morris Dance Cup—The Holy Grail.

WHAT may be justly considered one of the oldest drinking vessels in England, with a romantic origin, is a Saxon "peg" tankard, in the possession of Lord Arundel of Wardour. It is known as the Glastonbury tankard, and is made of oak which has been heavily lacquered, thus preserving the wood to a marvellous extent. It contains, when full, exactly two quarts (Winchester measure), divided by eight pegs into equal portions of half a pint each; on the wooden lid is carved the Crucifixion, with the Virgin on the right of the Cross and St. John on the left. A bunch of grapes has been designed for elevating the lid by the thumb when drinking, and around the centre of the tankard are carved

GLASTONBURY TANKARD,
the property of Lord Arundel of Wardour (Saxon).

representations of the Twelve Apostles, with their names duly inscribed on labels underneath. St. John holds a chalice, St. Peter carries a key, and Judas Iscariot a purse, while the remainder have open books.

Below the apostles are swans and flowers in full bloom, beneath these again are serpents in pairs showing their teeth to each other, and the feet upon which the tankard rests are three *couchant* lions.

Made about eight hundred years ago, and originally belonging to the abbots of the ancient Abbey of Glastonbury, the tankard commenced its life with a halo of romance around it, for legend has it that it had been blessed at the high table in the refectory hall of the great monastery. However that may be, it was certainly regarded as a vessel of so sentimental a value as to make it worth while for a dumb monk secretly to deliver the precious relic to a Roman Catholic layman for preservation when monasteries and abbeys were being despoiled during the Reformation in the reign of Henry VIII.

Coming into possession of the Lords of Arundel of Wardour, it was carefully preserved up to the time of the Civil War, for the tankard with its sacred emblems carved upon it had by then become vested with a halo of sanctity as well as of romance. During the period when the second baron was fighting on the side of Charles I, his dame was defending his castle against the onslaughts of the Parliamentary troops under Sir Edward Hungerford and Colonel Edmund Ludlow, who ultimately compelled her to surrender it after a nine days' siege. Such was the importance placed by the family on this old tankard, that Lady Arundel artfully managed to save it by secreting it on her person at a time when she knew that practically everything else of value in the castle was in danger. Thus it is to the

courage of Blanche, Lady Arundel of Wardour, that we owe the existence to-day of a genuine specimen of an old Saxon peg tankard.

One of the finest specimens of ancient glass is the famous "Luck of Edenhall," which is of very early date and is preserved in the Bank of England, protected by a beautifully executed mediæval case of *cuir bouilli* made specially for it at a later date, with the letters I. H. S. *on the lid* or cover, and not on the glass as is so often stated, as the author can affirm, having by the courtesy of the late Sir Richard Musgrave had both the cup and case in his hands.

As is well known, there is a legend attached to this relic which runs, that many years ago a family retainer of the Musgraves of Eden Hall, in Cumberland, went one night to bring water, as was his custom, from St. Cuthbert's Well close by the mansion from whence was always obtained the purest water. On approaching the well he surprised a company of fairies dancing round their queen in the highest degree of revelry, who, on catching sight of the intruder, incontinently fled, leaving their precious drinking-glass by the well-side, which the man promptly purloined. The fairies endeavoured in vain to repossess themselves of their property, whereupon the queen in her rage and disappointment uttered this prophetic dictum:

"Should the Cup e'er break or fall
Farewell the Luck of Edenhall,"

and disappeared, leaving the goblet in the man's hands.

This dainty tradition has been handed down from generation to generation of Musgraves, being the subject of many ballads,

one of which the wild Duke of Wharton* is credited with, called "A remarkable drinking match held at Sir Christopher Musgrave's," which, according to the "Reliquary," Vol. XIX, runs as follows:

"God prosper long from being broke,
The 'Luck of Eden Hall.'
A doleful drinking bout, I sing,
There lately did befall.

"To chase the spleen with cup and cann,
Duke Phillip took his way;
Babes yet unborn shall never see
The like of such a day.

"The stout and ever thirsty Duke
A vow to God did make,
His pleasure within Cumberland,
Three live long nights to take.

"Sir Musgrave, too, of Martindale,
A true and worthy knight,
Eft soon with him a bargain made,
In drinking to delight.

"The bumpers swiftly pass about,
Six in a hand went round;
And with their calling for more wine,
They made the hall resound.

* This dukedom was conferred in France by the Chevalier de St. George, otherwise the Old Pretender, the son of James II, upon Sir Phillip Wharton, for his allegiance to the exiled Stuarts.

" Now when these merry tidings reach'd
The Earl Harold's ears
' And am I ' (quoth he with an oath),
' Thus slighted by my peers?

" ' Saddle my steed, bring forth my boots,
' I'll be with them right quick:
' And Master Sheriff* come you too—
' We'll know this scurvy trick.'

" ' Lo, yonder doth Earl Harold come,'
Did one at table say;
' 'Tis well," replied the mettled Duke,
' How will he get away?'

" When thus the Earl began, ' Great Duke,
' I'll know how this did chance:
' Without inviting me—sure this
' You did not learn in France.

THE FAMOUS LUCK OF EDENHALL.

" ' One of us two, for this offence,
' Under the board shall lie;
' I know thee well—a Duke thou art,
' So, some years hence, shall I.

" ' But trust me, Wharton, pity 'twere
' So much good wine to spill
' As these companions here may drink
' Ere they have had their fill.

* Machell of Crackenthorpe.

" ' Let thou and I, in bumpers full
' This grand affair decide.'
' Accurs'd be he,' Duke Wharton said,
' By whom it is deny'd.'

" To Andrews, and the Hotham's fair*
Then many a pint went round ;
And many a gallant gentleman
Lay sick upon the ground."

The Duke of Wharton, having emptied the glass in drinking Sir Christopher's health, carelessly let it slip from his hand, but it was skilfully caught by the butler, who, ever mindful of the prophecy, was keeping a watchful eye on the jovial Duke.

The glass is clear, with a suspicion of amber colour in it, and is similar in shape to a Chinese beaker ; the pattern is of enamel and gold, the colours being green, red, white and blue. It is $4\frac{1}{16}$ inches in diameter at the top, 2 inches in diameter at the base, and 6 inches in height. " Its appearance makes one think," writes Mr. Ll. Jewitt, " that it owes its origin to Saracenic manufacture, and was doubtless brought back from the Holy Wars," but there is a distinct early English tone about it that compels one to place it in the category of glass made by foreign hands in England about A.D. 1200.

Some twenty years ago the author was informed that there was yet another goblet possessing Venetian characteristics belonging to the Arniston branch of the Dundas family. This glass, like the famous "luck" of Edenhall, carries a tradition that the prosperity of the family depends on its preservation. It was presented to Sir James Dundas in the reign of Queen Mary

* Two celebrated beauties of their day.

with injunctions to preserve it or misfortune would attend the family.

There is another glass in Cumberland with a legendary history attached to it, called the "Luck of Muncaster." This glass mazer-shaped drinking-vessel, which is of a greenish tint, is $5\frac{5}{8}$ inches in diameter at the top and $2\frac{1}{4}$ inches in height, the ornamentation being enamel and gold; the upper row of spots are of pale mauve enamel; the first strip below it is a row of white enamel spots on a gold band; the next is a band of alternative gold and white squares, and the lower dots are the same as the top ones only the band is inverted.

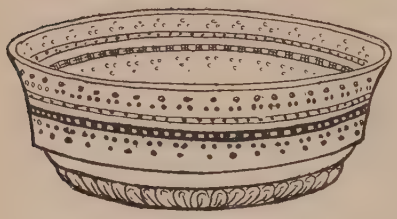
The story of the bowl or cup is, that King Henry VI, when flying as a fugitive after his defeat at the Battle of Hexham in 1463, took refuge at Muncaster Castle, the seat of Sir John Pennington. When circumstances permitted him to leave the hospitable shelter of the castle, the king gave the bowl to his host with the words: "Your family shall prosper so long as they preserve this glass unbroken." In Roby's "Traditions" we find the following version of the episode:

"But take this cup—'tis a hallowed thing,
Which holy men have blest.
In the Church of the Holy Sepulchre
This crystal once did rest,
And many a martyr, and many a saint
Around its brim have sate.

* * * * *

"Sir John, he bent him on his knee,
And the King's word ne'er did err,
For the Cup is called to this blessed hour
The 'Luck of Muncaster.'"

Such importance was placed on the King's weighty words that it was promptly buried to await the advent of more peaceful days, and on it being unearthed the digger permitted the case containing the precious cup to fall, which so alarmed the members of the Pennington family that they could not summon up courage to open the box, and so it remained unopened for forty years, until a less timorous Pennington opened it to find the relic was intact.



THE LUCK OF MUNCASTER CASTLE, CUMBERLAND.

During the north-country squabbles, another Sir John, being somewhat nervous about the safety of the cup, sent Sir William Liddersly to his dame at Muncaster Castle with instructions to tell her to bury it again at the dead of night, "so that no eye its hiding see," but the unscrupulous knight, instead of giving the message correctly, obtained the cup from Lady Pennington on some pretext or other and threw it in its case down a well! Sir William was, by the way, a close heir to the property.

Many years afterwards a Pennington was laying siege to the heart of a daughter of the house of Lowther, but the lady told him she had no intention of accepting the attentions of a "luckless" man! However, a useful fairy came to his rescue (why don't they pay us a visit nowadays?) who whispered in the ear of the forlorn swain: "There's a key in Muncaster Castle that can break a maiden's heart in twain." Eventually the owner of Muncaster found the bowl:

" The holy cup lay glistening there
And he kissed that blessed token,
For its matchless form unharmed lay
The ' Luck ' had ne'er been broken."

" Lonsdale's Margaret " then saw the matter in another light, and the marriage bells rang out a joyous peal on the 20th of March, 1706.

The Luck or Fairy cup of Ballafletcher in the Isle of Man is said to have once belonged to Magnus King of Norway (1093-1103), who was also over-lord of the isle. Magnus is supposed to have taken it from the shrine of his predecessor, Saint Olaf, and it is conjectured that later, suffering from remorse for violating the shrine of the Saint, the King, in order to expiate his crime, gave the cup to the Church, for we next hear of it as being in the hands of the Fletchers, a distinguished Lancashire family who held high official positions in the Isle of Man. The Fletchers became possessed of an estate known as the Kirby estate, which was held on the tenure of providing for the entertainment of the Bishops of Sodor and Man (subsequently commuted for a small money payment) when going to and from the island, and upon this Kirby estate was preserved the cup for the sole use of the Bishops. On becoming the owners of Kirby, the Fletchers, according to Manx custom, changed the name of the estate to Ballafletcher, or " Fletcher's Farm," hence the reason for the cup being now known as the Ballafletcher Cup. With the possession of the estate—and the cup—came a serious responsibility, for connected with the latter there was a *Lhiannan-shee*, or " Spirit-Friend," who, according to an ancient tradition, would keep the cup's owner in peace and plenty so long as it was preserved unbroken. In 1778, the last of the Fletchers in

the direct line passed away, and the cup was purchased at the sale of their effects by Robert Cæsar of Ballahick (the nearest blood relation to the Fletchers), who passed it on to his niece, Mrs. Bacon, of Seafield, who, before her marriage, was also a Cæsar. The cup remained in the possession of the Bacon family for several generations, the last member of the family, Cæsar Bacon, a great-great-great-grandson of the above Robert Cæsar, owning it at his death in 1876. Whilst in the possession of the Fletcher and Bacon families, this vessel was never handled except on Christmas and Easter Days, when it was filled and the contents drunk, by the head of the family only, to the health of the *Lhiannan-shee*. In appearance the relic is very much like a modern tumbler, rather broader at the top than the bottom ; is encircled with a running indented border fluted, and has between the columellæ elaborately chased floral scrolls. It is $4\frac{3}{4}$ inches in height, $3\frac{3}{4}$ inches in diameter at the top, and $2\frac{1}{2}$ inches at the bottom, and is now preserved by the Manx Museum and Ancient Monuments Trustees in the Isle of Man.

At Bayons Manor, a house which is quite the most picturesque of the stately homes of England in the County of Lincoln, the home of the ancient family of Tennyson d'Eyncourts, there is a Farewell Cup of considerable interest. The son and heir of the head of the family was about to journey to distant lands and, at a farewell dinner in the great hall at Bayons, the father presented to his son, Eustace d'Eyncourt, a hanap shaped cup, the occasion being immortalised in a canto thus :

" His father, then, a gentle thought inspired ;
And as of general Converse rose the tide,
He turned and called the Soldier to his side
Holding the golden chalice in his hand—

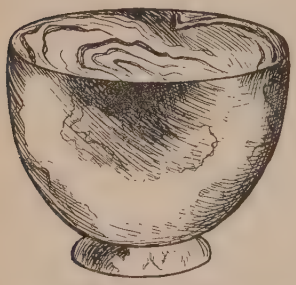
'My son'—he said, 'No need this Cup should stand
'Before our eyes in memory of thee!
Thy image in our hearts will ever be:
Bear it away in memory of me!'

"In twice twelve days had Eustace passed the sea
Another twelve—and he had ceased to be!
But 'ere in death his languid eyes were closed,
Their fading vision on the Cup reposed:
A dying sign—more sacred than command—
Bequeathed it Homeward with his faltering hand.
This pious thought fulfilled—this act of love,
His spirit winged its way to Realms above!

"The Farewell Cup to Bayons Hall restored
Now stands apart—and Sacred—on the Board
Fulfils the Soldier's wish when it renews
A sweet rememberance of his last adieus;
Recals his fond and dying thought of Home
And forms a link with Eustace—in the Tomb."

During the year 1568, Mary Queen of Scotland suffered many reverses, but none more fatal in its results than the defeat of her supporters at Langside, near Glasgow, by her illegitimate brother James Stuart, Earl of Moray, which caused that unfortunate queen to quit her kingdom for ever. After taking a last farewell of her native shores, Mary crossed the Solway Firth in an open boat, landing at Workington, in Cumberland. Here she was affectionately welcomed by Sir Henry Curwen, who immediately proffered her the hospitality of Workington Hall, which she unhesitatingly accepted, and joined the Curwen

family at their evening meal, after having been provided with a change of raiment from the wardrobes of the Dowager Lady Curwen and Sir Henry's wife.



THE LUCK OF WORKINGTON HALL, CUMBERLAND,
which Mary Queen of Scots presented to the Curwens on her escape from Scotland, 1568.

It was under the roof of Workington Hall, whilst in constant dread of the machinations of her powerful rival, she wrote to the English Queen to ask for shelter :

> " I entreat you to send for me as soon as possible for I am in a pitiable condition, not only for a Queen but even for a gentlewoman, having nothing in the world but the clothes in which I escaped, riding sixty miles the first day and not daring to travel afterwards except by night, as I hope to be able to show you, if it pleases you to have compassion on my great misfortunes, and permit me to come and bewail them to you. Not to weary you I will now pray to God to give you health and a long and happy life, and to myself patience, and that consolation I await from you, to whom I present my humble commendations.
>
> " Your very faithful and affectionate good sister and cousin and escaped prisoner,
>
> " MARY R.
>
> " From Workington, 17th May." (1568.)

Elizabeth's answer was the ordering of a Royal Commission to sit at York, which decided that the sooner Mary was a disguised prisoner the better it would be for Elizabeth, and a

prisoner she remained until she met her fate on that morning in February, 1587, at Fotheringay Castle.

Camden, a noted historian of his day, author of the "Annals of Queen Elizabeth," and moreover a nephew to Sir Henry Curwen, tells us that on the evening before she left Workington Hall for Cockermouth Castle, on Sunday, May 18th, Mary called for her kindly host and gave him a small cup of agate as her parting gift, pledging the family in it with the toast of "Luck to Workington Hall." This cup, or quaigh, says Miss Strickland, was evidently brought by Lord Herries or one of the gentlemen who had accompanied her, from Dundrennan Abbey, in Scotland, in the hastily-packed basket of refreshments for her journey, and in consequence of Mary's words, the cup has since been known as the "Luck of Workington Hall." The illustration of the "Luck" is here reproduced by the courtesy of the present owner, Mr. A. De Lancy Curwen, of Workington Hall.

Many raconteurs have considered it a necessity to weave gruesome stories around the Skull Cup which Lord Byron was wont to display before his visitors at Newstead Abbey, one writer going so far as to assert that: "Byron in his early youth ransacked the graves of his ancestors at Newstead for a skull sufficiently capacious to be fashioned into a carousing cup!" Lord Byron's own account of how the cup came into its present form is quite clear: "The gardener in digging discovered a skull that had probably belonged to some jolly friar or monk of the Abbey about the time it was demonasteried. Observing it to be of giant size and in a perfect state of preservation, a strange fancy seized me of having it set and mounted as a drinking cup. I accordingly sent it to town, and it returned to me with a very high polish and of a mottled colour like tortoiseshell."

A noted antiquarian, the late Mr. Edward Peacock, told the author that this skull and several others were exhumed by the gardener from a part of the Abbey grounds in which the bodies of strangers were buried at a period before the estate came into the hands of the Byrons. Most of us have read the lines composed by Lord Byron shortly after he received the skull back from London as a drinking vessel, mounted upon an engraved pedestal with a silver rim round the edge :

" Start not—nor deem my spirit fled ;
In me behold the only skull,
From which unlike a living head,
Whatever flows is never dull.

" I lived, I loved, I quaffed like thee :
I died ; let earth my bones resign :
Fill up—thou canst not injure me ;
The worm has fouler lips than thine.

" Better to hold the sparkling grape,
Than nurse the earth-worm's slimy brood ;
And circle in the goblet's shape
The drink of Gods, than reptile's food.

" Where once my wit, perchance, hath shone,
In aid of others let me shine ;
And when, alas ! our brains are gone,
What nobler substitute than wine ? "—(1808.)

Byron refers to this cup in a letter to his publisher, Mr. John Murray, dated " 9bre 12th 1820," in which he writes : " We (Mr. Matthews and himself) went down to Newstead together where we had a famous cellar and monk's dresses from

a warehouse. We were a company of some seven or eight with an occasional neighbour or so for visitors, and used to sit up late in our friars' dresses, drinking burgundy, claret, champagne, and what not, out of *the* skull cup, buffooning all round the house in our unconventional garments."

It is many years since the author has seen Lord Byron's Skull Cup at Newstead which he believes has been buried in the grounds in an unknown spot by the late owner of Newstead (who had a great dislike to it) but the accompanying sketch is an impression of it which he still retains.

THE POET LORD BYRON'S NEWSTEAD ABBEY SKULL CUP.

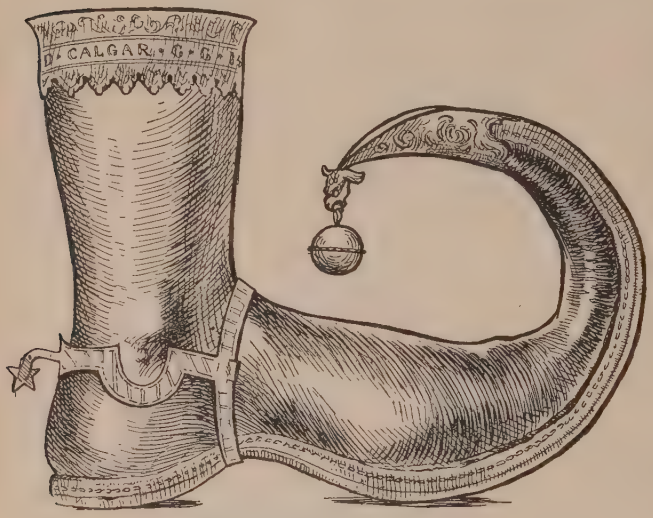
It was not altogether an original idea, for do we not read that Torrenti said, in Dekker's "Wonder of a Kingdom,"

> "Would I had ten thousand soldiers' heads,
> Their skulls set all in silver, to drink healths
> To his confusion, who first invented war"?

It is recorded in "Acta Sanctorum" that the monks of Triers had encased in silver the skull of Saint Theodulf, out of which they administered fever concoctions to the sick in their charge, and we even find that the skulls of Saint Sebastian and Saint Ernhart were converted into chalices. In fact, it was an old English superstition that drinking out of skull cups had a beneficial effect in cases of poisoning, for we are informed that certain workmen employed in the minting of coins in London about 1560 became ill from an unknown poison, probably arsenical poisoning, with the result that "mooste of them in

meltinge, fell sycke to deathe wyth the savoure, so as they were advised to drynke in a dead man's skull for theyre recure. Whereupon he with others who had thovergyht (the oversight) of that worke, procured a warrant from the counsaile to take the heads uppon London Bridge and make cuppes thereof, whereof they dranke and founde some reliefe, althoughe mooste of them dyed."

The last piece of information is not to be wondered at.



LORD BYRON'S BOOT CUP.

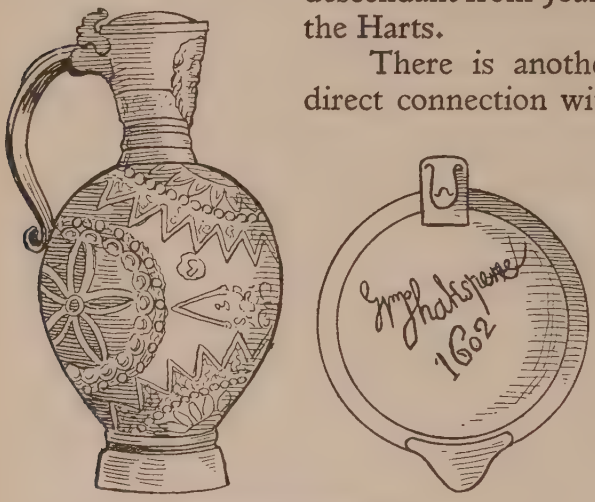
Lord Byron, with his love of the bizarre, was also the possessor of a black leather boot which he used as a drinking vessel. It was silver-mounted round the top, bearing the inscription on the rim: "VT. QVID. CVRRENTI. CALCAR. G. G. 1599." A silver spur adorned the heel of the boot, whilst the forepart was similar to that of a fourteenth-century shoe, the pointed toe being turned up to form a handle, and from the extreme end of it hung a silver ball. The history of this boot-cup can be traced to it being presented in 1599 to George Gordon, created Marquis of Huntly in that year; Byron's mother was descended from this peer, and

it was on this account that it was purchased by the poet from a member of the family.

Shakespeare has also kindly left us a proof that between his masterpieces he was but human. Cannot we see him, whilst that great brain was hatching out a fresh play, idly scratching his name on the top of his ale jug with the point of his dagger? He was ever a judge of what was good, and his choice of jugs is no discredit to his taste. It is a fine example of glazed stoneware decorated with a sort of wheel pattern on both sides, with the bearded face of Cardinal Bellarmine at the top in front. The pewter lid bears the signature of William Shakespeare and the date 1602 scratched on it, both of which have been pronounced by a host of experts, including Sir Augustus Franks, as being perfectly genuine. It is now in Taunton Castle, having been presented to the Museum by the Rev. J. J. Moss, in whose family it has been preserved for generations.

In a copy of "A Few Remarks, Traditionary and Descriptive, respecting the celebrated Shakespeare Jug, publicly exhibited at the Great Industrial Exhibition of 1853 by permission of Mrs. Fletcher of Gloucester," there is to be found a somewhat meagre account of this jug. "Sarah Hart, who was a direct descendant of Joan Shakespeare the sister of the dramatist, gave the jug about 1787 to her relative Mr. Richardson the father of the above lady (Mrs. Fletcher) in settlement of a debt. It came into Sarah Hart's possession through Shakespeare leaving all his wearing apparel and household effects to his sister Joan who married William Hart of Stratford-on-Avon." This account further tells us that "this interesting relic was never until the last three years out of the possession of the collaterial descendants of the immortal Bard of Avon." The Mrs. Fletcher, who lent the jug to the Exhibition, apparently purchased it from a daughter of

James Kingsbury of Tewkesbury whose wife was the Miss Richardson mentioned above. Mrs. Fletcher was herself a direct descendant from Joan Shakespeare through the Harts.

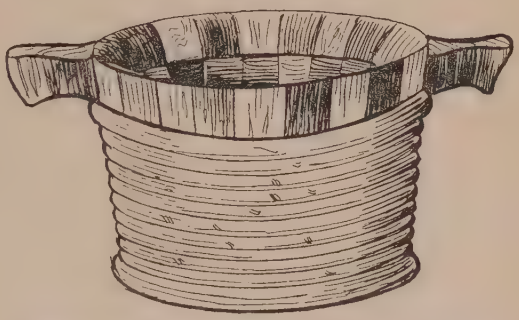


THE SHAKESPEARE JUG,
the pewter cover bearing a genuine autograph of the world-famed dramatist.

There is another vessel which has a direct connection with the immortal poet and dramatist. When Shakespeare lived at Stratford-on-Avon he planted a mulberry tree in his garden and at a centenary gathering, a cup made from the wood of this tree was presented to the famous actor, David Garrick. This cup was about eleven inches high and, holding it aloft in his hand, he sang the beautiful song composed by himself for the occasion.

"Behold this fair goblet, 'twas carved from the tree,
Which, Oh my sweet Shakespeare was planted by thee;
As a relic, I kiss it, and bow at the shrine;
What comes from thine hand, must e'er be divine.
All shall yield to the Mulberry Tree
Bend to thee, Blest Mulberry;
Matchless was he who planted thee
And thou, like him immortal shall be."

By the courtesy of Sir D. A. Seton-Steuart, Bart., it is possible to reproduce here a sketch made from one of the smallest yet most interesting drinking vessels with which we have dealt. Up in the Highlands of Scotland, Prince Charles Edward Stuart once stopped at a house named " Touch " (pronounced " Tooch," the *ch* being like that in "loch"), and he used as a drinking vessel a small " quaigh," which is a shallow drinking utensil of Scottish origin, usually made, as is this one, of small wooden staves, hooped together, and having two ears or handles, but sometimes fitted in place of the handles with a silver rim, or made entirely from that metal, or even of agate, as in the case of the " Luck " of Workington Hall. There is no elaborate history connected with this little cup, bringing in kings, queens, fairies or such-like people, but just a simple pathetic piece of paper is placed inside the bowl, bearing the words, written by a feminine hand, in now faded ink: " The Prince drank out of this cup in this house 1745. Touch." What unfathomable love and loyalty is expressed in those few words.



PRINCE CHARLES EDWARD STUART'S QUAIGH,
from which he (Bonnie Prince Charlie) drank at Touch in Scotland.

Through the courtesy of Her Grace the Duchess of Norfolk it is possible to show here a sketch of the famous " Becket Cup," which has been in the Howard family for generations, the history of which runs as follows:

When Thomas à Becket, Archbishop of Canterbury, was

cruelly murdered on the 29th December, 1170, by FitzUrse and his party, to gain favour with King Henry II, who had rashly expressed a desire to be rid of "this turbulent priest," the king solaced himself in his pious grief at the foul deed by seizing the prelate's wordly goods, and amongst the effects was an ivory cup and cover, richly mounted in gold, which subsequently came in handy for his widow, Queen Eleanor, to raise money upon wherewith to ransom her son, Richard Cœur de Lion, in 1193. To whom Queen Eleanor sold the cup is unknown, although she probably parted with it to a merchant prince in her vast and rich territory of Aquitaine, because the next time we hear of the cup it is mounted in a different garb, silver-gilt fittings having been substituted for the original heavy gold ones, and on a piece of these "new" silver mounts there is the oddly-formed small Maltese Cross which is known to have been the royal mint mark of Aquitaine, so it was apparently re-mounted there.

At the end of the next century we find the relic in the hands of Sir Edward Howard, Lord Admiral of England (who was killed in a naval engagement on April 13th, 1513), and he specifically bequeathed it to Queen Catherine of Aragon, the first wife of King Henry VIII, who eventually left it at her death in 1536 to the Earl of Arundel, the vessel afterwards coming into the hands of the ducal head of the Howard family, whose successors have held it ever since. During the period the cup was in the possession of Queen Catherine, the silver-gilt mounts were again altered, but they still bear the London hall-marks of 1525-6. When the cup had been transformed into a handsome vessel, it was decorated with the initials T. B. interlacing a mitre, and the cover was elaborately studded with knots of rubies and pearls; upon this cover is engraved: "SOBRII ESTOTE"

(" Be Sober "), and around the rim of the cup is inscribed: " VINVM: TVVM: BIBE: CVM: GAVDIO " (" Drink your wine with gladness "). The figure of St. George, unmounted, which crowns the cover, is of earlier workmanship than 1525-26, but the initials and mitre are probably of that date, as it is unlikely that the first letter of the secular surname of the archbishop would have been used any earlier than those years; had it been earlier it is safe to assume that the initials would have been T. C., for Thomas Cantuar, and not T. B. for Thomas Becket.

THE HOWARD BECKET CUP.

There appears to be no doubt that in its original state the cup was the property of Thomas à Becket, although it is just possible that when the initials T. B. were added it was temporarily in the possession of Thomas Beckington, Keeper of the Privy Seal and Bishop of Bath in 1443–64, which dates fit in between the time it was sold by Queen Eleanor and its re-appearance in 1500 in the hands of Sir Edward Howard.

As is only to be expected from the scene of King Malcolm's death, as described in " Macbeth," there is at Glamis, the historic seat of the Earls of Strathmore and Kingshorne, a massive, double-gilt silver vessel

moulded in the shape of a lion, which is known as "The Lion of Glamis." The form it takes alludes to the family name of Lyon,* and its capacity as a cup is a whole pint. Tradition ordains that when it is brought out it must be emptied to the Earl's health, but kindly consideration for the health of the drinker has induced the noble owner to have a false bottom inserted, in order that moderate individuals need not consume a whole pint of wine, and yet conform to the rule that it shall be drained.

THE LION OF GLAMIS.

This vessel, which is reproduced here by the courtesy of the present Earl of Strathmore from a photograph by Lady Maud Bowes-Lyon, is exhibited on very rare occasions, and then only in the presence of distinguished guests, when it is considered a great honour to be asked to take wine from it.

Sir Walter Scott drank from it when paying a visit to

* Dr. John Stirton, B.D., F.S.A., Minister of Glamis and the author of that excellent book, "Glamis, a Parish History," says that the general belief is "That the founder of the family was Norman, descended from the ancient house of de Leonne in France, which, in turn, was an off-shoot of the noble race of Leones of Rome." The thanage of "Glamyss" being given to Sir John Lyon in 1372, by King Robert II, and in 1376 Sir John married the King's daughter Princess Johanna Stewart, which order was reversed in 1923, when our present King's son, the Duke of York, married Lady Elizabeth Bowes-Lyon.

Glamis, and to quote the great novelist's own words, " The Author ought perhaps to be ashamed of recording that he has had the honour of swallowing the contents of the Lion and the recollection of the feat served to suggest the story of ' The Bear of Bradwardine.' " The story of the " Poculum Potatorium " of the stalwart Baron of Bradwardine, or the Blessed Bear as he called it, is told by Sir Walter Scott in the eleventh chapter of " Waverley," in which he describes Edward Waverley's visit to Tully-Veolan.

Experts declare the cup to be of sixteenth century workmanship, the probable date of its manufacture being about 1550.

The late Mr. Robert Hastie, who for several years was M.P. for Paisley, bequeathed to the British Museum, June, 1857, one of the most interesting Burns relics now extant. This is a punch bowl made by James Armour himself from Inverary marble or *lapis ollaris*, a stone of greyish-green colour. James Armour gave it to the poet Burns when the latter married his daughter, Jean. Some four years after the poet's death it was given by his brother, Gilbert Burns, to Alexander Cunningham, a great friend of Robert Burns and godfather to one of his children. At Mr. Cunningham's decease it came into the possession of Mr. Hastie, who, as stated above, left it in his will to the nation.

The bowl bears the following inscription :

" But ye whom social pleasure charms,
Whose hearts the tide of kindness warms,
Who hold your being in the terms
' Each aid the others,'
Come to my bowl, come to my arms
My friends, my brothers."

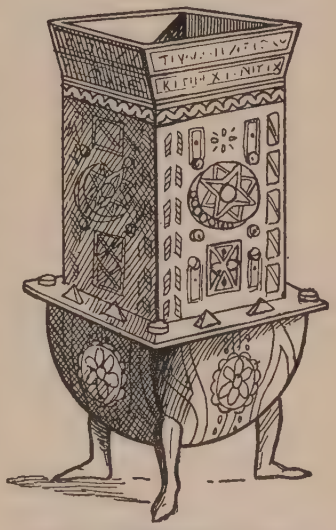
At Berkeley Castle, the seat of Lord Berkeley, there is a cup of great antiquity known as "Earl Godwin's Cup." It is silver-gilt and apparently made up from parts of other vessels, but not bearing a stamp or hall-mark, it is impossible to give the exact date of its manufacture, although when it is remembered that the Fitzhardinge family have held Berkeley Castle from the Conquest, and are descended in the male line from Eadroth, the "Staller" of Edward the Confessor, and of Harold, the son of Earl Godwin, it is of "some" age, as our transatlantic cousins say, for it has been in the family during those centuries. The history of the cup is in an old plate book at the Castle from which the following extract is made by the courtesy of Lord Berkeley:

EARL GODWIN'S CUP, at Berkeley Castle.

"This was a favourite cup of Earl Godwin's from which on every morning he used to quaff, but as the legend runs, he neglected once his usual custom and on that day the sea swallowed up the chief of his estates now known as the Godwin Sands. May the Lord prosper us." The cover, which is of a much later date than the cup, is engraved "Earl Godwin 1066, new gilt for the present Earl of Berkeley's coming of age 1766." Earl Godwin, it will be remembered, was the father-in-law of Edward the Confessor and he who "ruled the King and England."

The ancient cup of the MacLeod, of MacLeods of Skye, mentioned by Sir Walter Scott in his poem, "The Lord of the

Isles," is of oak, curiously wrought, and embossed with silver ornamentation. At one time it apparently had jewels set on the centre rim or gallery, whilst the four short legs are of silver. In height it is 10½ inches outside, and 4½ inches across the mouth from side to side; it was formerly used on festive occasions by the highland chieftains of the clan MacLeod, although there are the sacred letters I.H.S. engraved on the four sides of the interior, a fact which inclines one to favour the impression that it has been used at a later date as a chalice. Around the outer edge of the brim is a Latin inscription, which, on being translated, reads: "Ufo the son of John, the son of Magnus, Prince of Man, the grandson of Liahia Macgryneil trusts in the Lord Jesus, that their works (or good deeds) will obtain mercy. Oneil Oimi made this in the year of God nine hundred and ninety three."



THE ANCIENT CUP OF THE MACLEODS OF SKYE.

The great Ormside Bowl is a noted piece of ancient handiwork. Five and a half inches in diameter, it is formed of two thin sheets of metal, both gilt; the inside plate is of copper with a smooth surface, and the outside plate is of silver decorated with repoussé work, and was probably made about 670 A.D. It takes its name from the locality in which it was found and is now deposited in the York Museum.

Of all the silver bowls for household or domestic purposes the Studley bowl is one of the finest examples of Old English

plate, dating back to about 1380. It obtained its name from the fact that it was preserved at Studley Royal, near Ripon, for a considerable time, until it was purchased and presented to the nation, finding a resting-place in the Victoria and Albert Museum. It is of silver-gilt; the chased decoration with which the bowl and cover are entirely covered is of a leaf pattern, forming what has been called "a tree of knowledge," because each short stalk bears the character of an early English letter, with the usual flourishes met with in mediæval missals. A similar bowl is mentioned in a will of John Morton, of York, who in 1431 bequeathed his bowl to a cousin and described it, "unum collok pece argenti cum scriptura A.B.C. in cooperculo" (a silver bowl with the A.B.C. inscribed on the cover).

THE STUDLEY BOWL
now in the Victoria and Albert Museum.

The State possessed a particularly fine gold cup among the Coronation plate, known as the Morris Dance Cup, until the reign of Charles I, when the King pledged it, with a large quantity of other valuables, in Holland, never to be redeemed. This was in 1625, and not when he was pressed for money to pay his troops with during the Civil War, when he caused to be melted down in 1645 the crown and sceptre, "the produce," says Chaffer, "being employed to buy horses."

A Grail, or grayle as it was spelt in Old English, means

a flat dish or shallow bowl, and is often mentioned as a drinking vessel in old household inventories. The world-famed grail of mediæval legend was a cup or chalice of emerald called the Holy Grail, and is supposed to have been used by Christ at the last supper, and in which Joseph of Arimathea caught the last drops of the blood of Christ as He was taken from the cross, and by whom it was brought, also according to legend, to Great Britain, in whose conversion to Christianity Joseph took a considerable interest. The Holy Grail having become lost, it became the object of search to knights errant of all nations, none being qualified to discover it but a knight perfectly chaste in thought and act.

The search for the Holy Grail has been the subject of countless epics, notably Sir Thomas Malory's, " Morte d'Arthur " (King Arthur and the Knights of the Round Table), and Lord Tennyson's, " Idylls of the King," and other poems.

> " The cup, the cup itself, from which Our Lord,
> Drank at the last sad supper with his own
> This, from the blessed land of Aromat—
> After the day of darkness, when the dead
> Went wandering o'er Moriah—the good saint
> Arimathean Joseph, journeying brought
> To Glastonbury where the winter thorn
> Blossoms at Christmas, mindful of Our Lord."
>
> (*The Holy Grail*).

The sacred cup was called by the French the Saint Greal, which subsequently became Saint Sang and Sang Real (Royal Blood). In Germany it is Graal.

CHAPTER VI

Coffee first imported into England—Followed by Tea—Pepys's remarks on "Tay"—Sheffield Plate—Porcelain Manufacturers—Potters and their Habitations—Dr. Johnson's Teapot—Lady Byron's Coffee-pot.

IT is a disappointing fact to relate, but nevertheless a true one, that it has been utterly impossible to find a single coffee or teacup that has had even the remotest share in the making of English history. There are cups of ravishing beauty to be found, cups that might be anybody's cups, cups that look as if they were made from cast iron instead of clay, aldermanic cups, lilliputian cups, cups with "a present from Blackpool" on them, cups bearing the heads of heroes in colours between crossed flags, but alas! not even a solitary one with a ticket to say that Sweet Nell of Old Drury used it, or that the Iron Duke drank his coffee from it the night before the Battle of Waterloo. Perhaps this plaint may induce some of these hidden treasures to assert their existence in self defence—may it be so.

Coffee preceded tea as an English innovation; the earliest mention of coffee in British literature is by Bacon in his "Sylva Sylvorum" written in the time of Elizabeth:

> "They have in TURKEY, a DRINK called CAFFA made from a BERRY of the same Name, as Black as SOOT and of a STRONG SENT but not AROMATICAL which they take, beaten into powder, in WATER as Hot as

they can DRINK it; and they take it, and sit in their CAFFA-HOUSES which are like our TAVERNS. This DRINK comforteth the BRAIN and HEART and helpeth DIGESTION."

Coffee was first brought to Europe from Moocha about 1616, and into England by a Mr. Nathaniel Canopus, an Armenian, who made it his usual beverage when he was matriculating at Balliol College, Oxford, in 1641. This gave an idea to a Jew—one called Jacobs—who, with the business acumen of his race, opened the first coffee-house in England at Oxford in 1650.

Pasqua Rosee, a Greek servant of a Mr. Edwards, an English merchant in the city of London, who traded largely in the East, started the first coffee-house in London in St. Michael's Alley, Cornhill, in 1652, which example was immediately followed by James Farre at the " Rainbow," nearly opposite the bottom of Chancery Lane, E.C. These two coffee-houses proving an enormous success, were quickly followed by " Garraway's," used by doctors and apothecaries, and " Childs " in St. Paul's Churchyard, used by the clergy of all denominations, as well as " St. James," although in the latter they seemed to be more select, and incidentally, more snobbish !

Literature had its home in the " Grecian," which was frequented by a galaxy of personalities such as Addison, Boswell, Foote, Oliver Goldsmith, Gray, the great lexicographer, Doctor Johnson, Sir Isaac Newton, Pope, Shenstone and Dean Swift; in fact it was the Athenæum of that day; then there were also, " Nando's," " Groom's," and "Dick's "—all in Fleet Street, E.C.

Coffee, however, did not reign supreme for long, for not more than twenty years later, it had a rival in tea, a rival which

has proved a very formidable one as the years roll on. It is a curious fact that although tea had been in vogue in China for ages (according to legend from 2637 B.C., but actually about A.D. 543), no mention of tea has been traced in European literature before 1588. It was not until the latter half of the seventeenth century that we first began to use tea in the British Isles, when the price for it ranged from £6 to £10 a pound. Thomas Garraway was the first English tea dealer at his before-mentioned famous coffee-house called Garraway's.

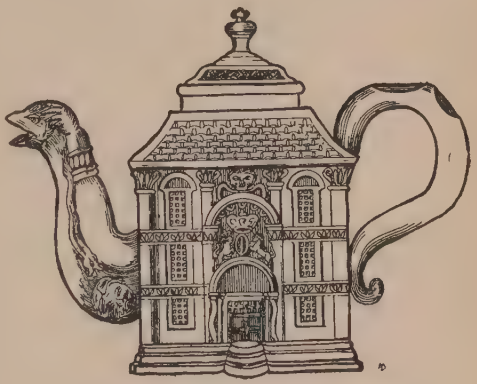
Samuel Pepys has an entry in his marvellous diary under date 25th September, 1660, " I did send for a cup of tee, a China drink of which I never had drunk before," so it cannot have been known much before that date in England, otherwise our old Admiralty friend would have been more acquainted with it, although, only three years later he writes, " Home, and there to find my wife making of tay."

The East India Company presented in 1664 to King Charles II, two pounds two ounces of tea, which cost the governors forty shillings per pound (cost price). This gift apparently gave a great fillip to the tea trade, for we find that no less than 4,713 lbs. were imported in 1678, and the demand for tea increased so rapidly that in the year 1800 the rate of consumption was thirty million pounds per annum, and a hundred years later, viz., 1900, we actually imported nearly three hundred million pounds of tea into the British Isles.

The vessels in which coffee and tea were first made have been but very slightly altered since the beginning of the eighteenth century, when they took their present form. At the beginning, the coarse grated beans of the coffee plant were placed in a bowl, boiling water was poured over them, and after being well stirred up they were allowed to settle, ladles being

used to transfer the decoction into smaller bowls, usually made of china. Tea was treated in a similar manner, and what a truly horrible drink it must have been, but different times, different opinions.

Both coffee- and tea-pots came in together, being manufactured mostly in pewter ware at first, and then in earthenware. Silver ones were rare and were copies of the pewter variety. The British and South Kensington Museums are rich in specimens of early tea- and coffee-pots, so it is only necessary to give a few illustrations here. With respect to cups, we have a large variety, the earliest being china bowls without handles, which were balanced on saucers whilst drinking—not an easy feat by any means. This awkward method of taking a "dish of tea," a term used well into the last century, continued until someone evolved a cup and saucer combined, so that the cup did not slide about on the saucer. This went on until a manufacturer invented—"invented," mark you!—a handle which he attached to a cup, and this article was advertised as "a new cup for the drinking of tay with a means of prevention against searing the fingers of the most genteel"; the "searing" of the genteel fingers is somewhat humorous.



EARLY ORNAMENTAL TEAPOT of Staffordshire ware.

Drinking vessels of Sheffield plate do not come within the scope of this book, primarily, because it would be a bold individual who attempted to add to the many excellent treatises

on the subject in this year of grace; secondly, beautiful as Sheffield plate is as candelabra, candlestick or inkstand, it does not lend itself to the making of drinking vessels to its fullest advantage. Tea and coffee services in various "periods" we certainly have, which are highly treasured by collectors of Sheffield plate, but the cost of making a vessel in this ware was so high in comparison to the value of the material used in the process, that silver became more prevalent for our purpose.

Sheffield plate, eagerly sought for as it is, is not as old as is generally supposed. Certainly the pressing of gold or silver on to copper had been practised for countless years before the middle of the eighteenth century, and even the pressing on of a thin sheet of silver to a rolled piece of prepared copper had previously been attempted; yet it was not until 1742 that the real art of "plating," in the correct sense of the word, was rediscovered by one, Thomas Bolsover by name, a cutler in that town of cutlers—Sheffield—who perfected the manufacture of this particular ware to the extent that it has since become world-famed as "Sheffield Plate." It is unfortunately impossible to show any illustrations here of Sheffield plate which could be easily identified as such and not mistaken for silver.

DR. SAMUEL JOHNSON'S TEAPOT.

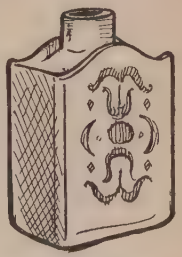
The best material from which tea, coffee and chocolate drinking vessels were made was porcelain, and Bow was in all probability the first factory to produce this ware in an artistic manner. Tradition tells us that Bow commenced operations

in 1730, but the first patent was taken out by Thomas Frye, 1748–9 (who died in 1762), although the Bow Works reached, in the opinion of experts, its highest point in 1758.

Chelsea came next, one of its first productions being dated 1745, reaching the zenith of its activity about 1760, the factory passing into the hands of a Derby firm in 1770. To go through here, all the successes and vicissitudes of the makers of renowned porcelain is unnecessary, when so many excellent books have been written on the subject; suffice it to say that each pottery produced an individual drinking vessel, which will be for ever recognised as having come from one of the following factories :—

Bow	Derby	Pinxton and Torksey
Bristol	Liverpool	Plymouth
Caughley	Longton Hall	Rockingham
Chelsea	Lowestoft	Spode
Church Gresley	Minton	Swansea
Coalport	Nantgarw	Wedgwood
Davenport	New Hall	Worcester, etc.

Porcelain of the old days was only to be found upon the tables of the very rich, now it is mostly to be found in the cabinets of the *nouveau riche*, with the exception of museums and collectors of odd pieces.



PORCELAIN TEA CADDY.

The art of the potter was often gracefully employed in the manufacture of porcelain tea caddies for the table but the majority of the specimens were perhaps more useful than ornamental.

From the commencement of the era of tea, coffee and

chocolate as beverages, we find that the most popular ware for drinking vessels was undoubtedly the pottery of the Midlands, each firm endeavouring to standardise their products, until they had individual characteristics that are attributable only to one pottery, thus we have vessels from :

Bristol	Foley	Longport
Broseley	Fulham	Nottingham
Burmantofts	Hanley	Stamford
Burslem	Hull	Stoke
Coventry	Lambeth	Sunderland
Eturia	Leeds	Wrotham
Fenton	Lincoln	York, etc.,

without naming those firms who have manufactured the more domestic variety of drinking utensils from their porcelain factories, which have been referred to on another page.

In the Municipal Museum at Lichfield there are two very interesting exhibits. A teapot which was continually used by the great lexicographer, Dr. Samuel Johnson, who was born in 1709 and died in 1784; the other, a coffee-pot given by Lady Byron (the wife of the poet, Lord Byron), to Mrs. Houlgate. Both these relics have been presented to the museum by the Rev. W. J. Houlgate, of Fleetwood, in whose family they have been for many years. It is well to show these articles here because they are essentially of a domestic character, not extravagantly elaborate or even crude, but just ordinary everyday vessels of the period.

LADY BYRON'S (Miss Milbanke) COFFEEPOT.

Long before coffee or tea was imported into this country, various decoctions of herbs were served with milk at social gatherings and this custom dates back to the most remote days. These drinks from herbs were, in high places, served with milk, the earliest milk jug for this purpose being preserved at Scarborough. As will be observed the tail of the animal which formed a curled handle has disappeared.

QUAINT ANCIENT TABLE MILK JUG,
now in Scarborough Museum.

CHAPTER VII

Origin of passing the Cup round at Banquets—Corporation and a few College Cups—Terms for Drunkards in 1635—Galoniers and Dragonalls—Milkmaid Cup of the Vintners—The Cokayne Cups of the Skinners—King John's Cup—Pepys's gift of a Cup to the Clothworkers—The Anathema Cup—The Leigh Cup—Mary Valance Cup—Cup made from the Great Seal of Ireland—The Bacon Cup—Royal Oak Cup—Poison Cup, Clare College—Wassail Horn—Wine Coolers—Running Footman's Glass.

SEVERAL references have been made to Loving Cups and Grace Cups, which are to all intents and purposes, one and the same thing. The actual use to which they were put, was the complying with the years' old custom of passing a wine vessel round the room at a banquet so that all could drink out of the same bowl in a spirit of good fellowship. This custom is extremely ancient, the Greeks, the Romans, and even the Druids were in the habit of drinking wine out of the same utensil, not only at their feasts but at their human sacrifices ; in the case of the Romans, the ritual of *Libatio*, or the lightly tasting of sweetened wine was practised, each member present successively sipping from the same bowl. On the more festive occasions, the cup containing the wine was passed round the room willy nilly, from one guest to another, each naming his particular deity before drinking, thus invoking the assistance of the god in his own and his friends' undertakings, be they love or war ; in more modern parlance they wished each other " Good Luck."

Strange to say, the coming of Christianity rather inflamed, than otherwise, the national passion we have for strong drink

(a legacy we have inherited from our hard drinking Saxon ancestors); drinking heartily on every possible occasion assumed a religious aspect in the early days of our history; it was fostered by the great monasteries, and the Wassail Bowl—the forerunner of our Loving Cup—was as much patronised by the Abbot at his end of the refectory hall as it was by the unshaven monk at the other; in fact, it was the Abbots who gave it the name of "Poculum Caritatis," meaning the Grace or Loving Cup, and as such it was passed round and round, each member of the community taking a deep draught of the contents, usually wine sweetened and spiced, a drink of which our ancestors were inordinately fond. Doubtless they were often the worse for it, but those were the days of the survival of the fittest, and if Heywood is correct, the most opprobrious terms that were applied to a man who had had too much liquor in 1635, were that, "Hee is fox't, hee is flawed, hee is flustered, hee is suttle, hee hath seen the French king, hee hath swallowed a haire, or he has bitten hys grannan." Imagine in these days the face of a magistrate at Marlborough Street if a modern reprobate admitted to having been a trifle "suttle" the night before!

Although Grace Cups and Loving Cups are put to the same use, it is interesting to note that Miss Agnes Strickland, the talented author of the "Lives of English and Scottish Queens," says in her "Historic Sketches," that Margaret, sister of Edgar Atheling, who married King Malcolm Canmore of Scotland about 1070, did, "in order to induce the Scots to remain for grace, devise the Grace Cup which was filled with the choicest wine, and of which each guest was allowed to drink *ad libitum* after grace had been said."

The mode of passing round the Grace or Loving Cup at Lord Mayor's banquets, after a napkin has been tied to one

of the handles, was for two people to stand up together, one to drink, and the other to defend the drinker from any possible attack whilst so engaged. Having taken a draught from the cup, the first man wipes the edge of it with the napkin and passes it to his "defender," when the next man stands up to act in that capacity, and so on round the whole table.

Writing of passing a cup round the table recalls to mind a curious relic which was at one time used at the Corporation banquets in Liverpool, and is now in the City of Liverpool's collection. It is an old metal barrel, mounted on a carriage, fitted with four wheels, which, when filled, was pushed along the table top from one guest to another for them to help themselves to whatever it contained—most probably spirits. In these days of elaborate banquets, it is difficult to imagine that it was in regular use, unless it was in the dining-hall below, where the retainers of the various guests enjoyed their fare in a less sumptuous manner but no less heartily.

CITY OF LIVERPOOL'S TABLE BARREL.

Loving Cups and Grace Cups, when not used for their legitimate purpose, hold the place of honour on the snowy damask at a banquet as a piece of ornamentation, and thus become "Standing Cups."

Besides these large Standing, Grace and Loving cups, there were numerous other vessels of a similar nature; there were even larger ones called Galoniers and Demi-Galoniers, and also vessels of still larger capacity called Drageoirs or Dragonalls, but all used for the same purpose, viz., ostensibly for drinking purposes, but really to provide the table with costly and

imposing ornaments, the outward and visible sign of national prosperity in commerce.

Every one of the great City of London companies is rich in possessing unique specimens of the goldsmith's and silversmith's skill; every Gild has its priceless collection of plate, sometimes given by kings and queens in gratitude for services rendered, sometimes by individual members who have done well in life under the auspices of the gild to which they belonged. Perhaps the daintiest drinking cup is owned by the Vintners' Company, and is known as the "Milkmaid Cup." The vessel consists of two silver-gilt wine cups, one much smaller than the other, the larger cup being formed by the woman's petticoat, but the official description is so lucid that it is better to give it in its entirety. The Milkmaid "wears an apron with an enriched border and an underskirt, which is pounced over to represent embroidery, also an outer robe, open in front, thrown back, and fastened behind with a clasp, a tight-laced bodice, tight-fitting sleeves with deep ruffs, and her hair dressed in the style of the period (seventeenth century). This female holds above her head a small vessel in the form of a pail, on the underside of which is a Tudor rose; this pail is hung on pivots let into scrolls from the hands of the figure. The whole forms a double cup, and is a trick, for, on the figure being inverted, both the cups are filled with wine, and care must be taken when a person is drinking off the contents of the larger vessel not to

FAMOUS MILKMAID CUP
of the Vintners' Company, London (seventeenth century).

spill any wine from the smaller one. Every new member, on his admission to the Company, is expected to prove his skill by drinking from this cup successfully." We can imagine the hilarity of those old City Fathers over the clumsiness of the novitiate, and hear them say, "When I first dined here," etc. etc., to the detriment of the "young" generation!

The Skinners' Company have some curious cups known as the Cokayne Cups, of which there are five, and which are quite unique. They are fashioned in the shape of an upright chanticleer, standing about 16 inches high, the featherwork being exceptionally fine on the neck, wings and body. The upper portion of the bird is removable to enable the lower portion to be used as a drinking cup, but they are only used once every year, on the feast of Corpus Christi, by the Masters and Wardens only. These cups, which, by the way, hold about a quart of liquor, were originally left by a Mr. William Cokayne to the Skinners' Company, in his will dated October 24th, 1598, but the hall-mark tells us that the date of their manufacture was 1481-82.

An historical Grace cup, which tradition informs us was given by King John to the town of King's Lynn, in Norfolk, is a magnificent specimen of early workmanship. A few unkind folk have insinuated that the workmanship and design of the cup are not of King John's day; perhaps they had been reading that he lost all his valuables in the Wash; anyway, it is a very beautiful Grace cup of silver-gilt, embossed and enamelled, weighing 73 ozs., and is valued at fifteen thousand pounds! A hunting party decorates the cover, and on the bowl and foot of the cup are figures accompanied by hounds, hunting the fox and hare. Inside the bowl, at the bottom, a figure holding a

hawk on the wrist and a hunting horn in the other hand can be seen.

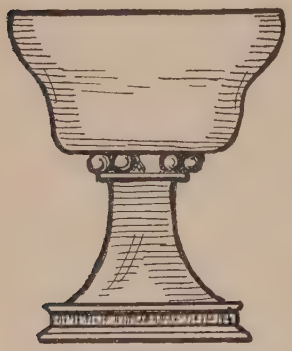
A very fine specimen of a Loving Cup is in the possession of the Clothworkers' Company, given to them by the diarist, Samuel Pepys. On the 7th of August, 1677, Pepys was elected Master of the Clothworkers' Company, and the following entry was made in the Livery Minute Book: "This day alsoe ye HO*ble* Saml. Peepys Esqre, Secretary to ye Right HO*ble* the Lord Commissioners of the Admiraltie was pleased first to take ye oath of Master of this Company for the yeare ensuing." A year later, on the 21st of August, 1678, to be exact, Pepys gave the Company this richly-chased silver cup and cover, weighing 166½ ozs., in commemoration of having served the office of Master—a piece of plate which is considered a masterpiece of the silversmith's art, and has been used for many years as a Loving Cup. He had, a few years before, presented the same Company with a smaller cup which he has designated a "Standing Cup."

KING JOHN'S CUP, at King's Lynn.

Quite the earliest Standing Cup in existence, or at all events in these isles, is at Pembroke College, Cambridge, and is known as the "Anathema Cup," so called on account of the threatening inscription which it carries: "T. LANGTON WINTON EPS AULE PEMBROCHIE OLIM SOCIUS DEDIT HANC TASSE COOPERTAM EIDEM AULE 1497. QUI ALIENAVERIT ANATHEMA SIT. LXVII UNC." The author is

indebted to the late Dr. E. H. Minns, F.B.A., F.S.A., of Pembroke College, for the true translation, which runs as follows: "T(homas) Langton Bishop of Winchester formerly Fellow of Pembroke Hall gave this covered cup to the same Hall 1497: whoever shall take it away let him be accursed LXVII ounces."

The cup is silver-gilt on a trumpet-shaped stem with a moulded base, bearing a narrow band of Gothic ornament, and round the upper part of the stem are six round knobs; the bowl, the stem, and the base can all be disconnected. In height it is $8\frac{1}{2}$ inches; in diameter $7\frac{1}{4}$ inches at the top, and without the cover weighs 39 ozs. The original weight of the cup with cover was 67 ozs., according to the inscription, so the cover must have weighed 38 ozs., but, as Dr. Minns writes: "This is quite possible, the Christs' Foundress's Cup has preserved its cover, and its weight is much more than the cup." The cover was probably sent to King Charles I to augment his war-chest during the Civil War. The hall-mark on this cup is that of 1481-82, but the actual date of manufacture is surmised to have been about twenty years earlier.



THE ANATHEMA CUP,
of Pembroke College, Cambridge.

The next in antiquity is the Leigh Standing Cup owned by the Mercers' Company. It is of silver-gilt, richly ornamented with raised ropes, making a series of diagonal patterns bearing alternately a woman's head and a flask. Around the bowl and cover are bands of blue enamel, upon which are recorded the gift of this cup:

" To elect the Master of the Mercerie hither am I sent,
And by Sir Thomas Legh for the same entent. 1499."

the whole being surmounted by a Virgin with a unicorn. The total height of the cup is 16 inches, and the diameter 6½ inches.

Another cup of considerable antiquity preserved in Pembroke College, Cambridge, is known as the " Mary Valence " Cup, so called on account of its bearing the letters V. M., which, it is thought, stand for Marie de Valence, the foundress of the college and wife of Aylmer de Valence. The cup is of unusual appearance, the upper portion being similar to a mazer bowl, which perhaps it once was, supported by a bell-shaped stem, the wide mouth of the bell forming the base.

A wonderful Standing Cup of silver-gilt, with dolphins, fruit, foliage, and strap-work, all repoussé, dated 1604, is now in the South Kensington Museum, and is inscribed :

" This Cuppe was Made of the Great Seale of Irelande, In Anno Domini 1604. After the Death of the Blessed Queene Elizabethe the Most Blessed Prince That Ever raigned. Adam loftus lord Archbisshoppe of Dublin was then and is Now lord Chanceller of Irelande and was Three Tymes lord Iustice and Gouernor of the same realme."

Evidently an indispensable person, this " bisshoppe " !

Another cup, with a like origin, is the Bacon Cup, a silver-gilt one, standing with its cover nearly a foot high and bearing round the rim this inscription :

" X thyrde bowle made from the Greate Seale of Englande and left by Syr Nycholas Bacon Knygt, Lord Keeper as an heyrelome to his house of Stewkley 1574."

It was not long, however, at Stewkley, and eventually it found its way, amongst the Townshend heirlooms, into the sale rooms of Messrs. Christie, realising £2,500 in 1904.

A very fine silver cup called the Royal Oak Cup was presented in 1676 by King Charles II to the Barber Surgeon's Company. The stem of the cup is moulded in the shape of a trunk of an oak tree, the branches and leaves making the bowl, upon which are four shields, four acorns hanging like pendants from the lower portion of the foliage; the cover is made to represent a crown supporting an orb with a cross at the summit, the height over all being 18 inches and the diameter of the bowl at the widest part is 6 inches. The cup is formed in this pattern to commemorate the shelter which an oak tree afforded Charles II when pursued by the Parliamentary forces after the Battle of Worcester.

THE FAMOUS POISON CUP of Clare College, Cambridge, showing the crystal in the lid which was supposed to change colour if any poison was in the contents.

An interesting cup which brings us into close contact with a superstitious age is the Poison Cup at Clare College, Cambridge, which is a glass tankard mounted in silver-gilt, enclosed in a filigree wire ring, the whole resting on three angels' heads. On the lid (which is mounted tankard fashion, i.e. hinged to the handle) is set a crystal, surrounded by a plain band of silver, and this crystal is the cause of the vessel becoming known as

the "Poison Cup." In olden times poison was a common method for getting out of the way any undesirable acquaintances, and it behoved those in high places to be very wary of what they ate or drank. Superstition played a great part in the lives of our ancestors, and one of the precautions which they took to make sure that their drink was not poisoned, was to have their beverages served solely in vessels which in some way revealed the presence of poison. It was believed that a vessel made from a narwhal horn showed the presence of poison, whilst if a certain variety of crystal came in close proximity to poison, the crystal would immediately become clouded, hence the *raison d'être* of the crystal set in the Poison Cup, which was given to Clare College by a Doctor William Butler (a pseudo M.D., by the way) of great fame in the reign of James I. As will be seen from the illustration the Poison Cup is a beautiful specimen of the silversmith's art, but history does not relate if it was successful in its supposed attributes.

Queen's College, Oxford, possesses probably the earliest specimen of a horn drinking vessel (mounted after the method of the Saxons), which was made in the fourteenth century. It is now known as the "Wassail Horn," but in the old inventories it was styled a "*poculum caritatis*," or cup of affection, and is said to have been given to the college by the Queen of Edward III through the founder, Robert d'Eglesfield, who was her private chaplain.

Wine coolers do not date very far back, but have been very popular in their day. They are made from every conceivable material, but they mostly take an oval form supported from legs which vary in height according to the style adopted. There are massive silver ones, Sheffield plate ones, brass ones, wood ones with brass bands and lined with zinc; in fact, the earliest form

was in the shape of a bucket with brass handle and bands. There is at Penshurst Place, the home of Sir Phillip Sydney and now owned by his descendant, Lord de L'Isle and Dudley, a wine cooler made from the guns used by the Spanish galleons which formed the Armada, the stand for which is made from captured timber.

WINE COOLER at Penshurst Place (the home of Sir Phillip Sydney) made from the guns used by the Armada.

There are beautiful wine coolers designed by Sheraton, that prince of designers of domestic furniture; there are wine coolers made out of large bells which have been inverted and kept upright by stands; in fact, anything that held a few bottles and looked handsome did duty as a wine cooler. A near relation to a wine cooler was a cellarette, which was lined with zinc and fitted with a lid, fortified by a lock and key; these were square or oval-shaped affairs of mahogany, made to hold about half a dozen bottles standing upright, being kept under the sideboard for emergencies.

An article not often met with, but one which deserves to be mentioned, is a "running footman's glass." In the days when it was necessary for the heavy private coaches to be preceded by men on foot to clear the way for them along the narrow streets in a town where it was impossible for two such vehicles to pass if they met, it was the custom of noblemen to have in their employ several athletic men, who were known as "Running Footmen" (that old *roué*, the Duke of Queensberry, "Old Q.," was the last to employ them), and these men, according to an old description of them, were dressed in a light black cap, a jockey coat, white linen trousers, and carried a pole about six

or seven feet long with a knob at one end. This knob screwed off, and in a cavity bored out of the pole was an elongated glass sufficiently large to hold half a gill of spirits, which was held firm by a cork at the top and a spring at the bottom, thus enabling the runner, after a stiff burst, to have a " reviver " on the quiet. A good example of a " Running Footman's " staff is shown in the illustration of a signboard of an inn bearing the name, " I am the only Running Footman," in " Quaint Signs of Olde Inns," by the present Author.*

* Published by Herbert Jenkins, Limited, 3, York Street, St. James's, S.W.1.

CHAPTER VIII

Monteiths—Their Origin — Lignum vitæ Wassail Bowl temp Charles I—Biberons—Cocoa-nut Cups—Bishop of Lincoln's Injunction—Ostrich Egg-shell Cups—Pine-apple Cups—Gourd Cups—Punch—Origin of Whisky—Toddy—Punch and Toddy Bowls—Glass Fillers—Dickens on Mullers—Pocket Nutmeg Graters—Corkscrews—A Tazza—Queer Drinking Cup—Toby Jugs—Old Names for Receptacles holding Wine, Spirits and Beer.

TOWARDS the end of the Stuart period there came into extensive use a bowl made usually in silver, although occasionally in pewter, known as a "Monteith" Bowl, with a movable rim, in which semicircular pieces were cut out at the top and their edges highly ornamented with scroll work. It is believed that they were originally intended to be a kind of wine cooler, but they very soon became known as "Monteith Punch Bowls." Like the cardinal who gave his name to the "Bellarmine Jugs":

> "New things produce new names, and thus Monteith
> Has by one vessel saved his name from death."—(King.)

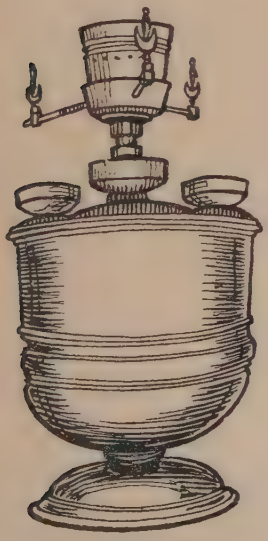
The first time we hear of this particular sort of bowl was when a well-known antiquary—Anthony à Wood—wrote the following in the year 1683:

> "This year came up a vessel or bason notched at the brims to let drinking glasses hang there by the foot, so that

the body or drinking parte might hang in the water to coole them. Such a bason was called a 'Monteigh' from a fantastical Scot called 'Monsieur Monteigh,' who at that time or a little before, wore the bottome of his cloake or coate so notched."

A MONTEITH BOWL,
the upper portion which lifts off holds the glasses by their feet.

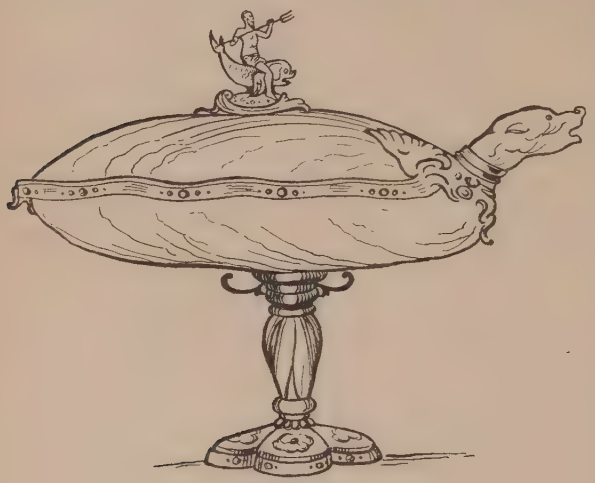
One of the rarest drinking vessels of olden times is a lignum vitæ wassail bowl, which was made in the early part of the reign of Charles I. The lower portion was goblet-shaped, whilst fixed to the cover was a smaller vessel, the latter being divided into three compartments of unequal capacity, from whence protruded silver arms, each with a tap at the end. On the base of the cover under each tap was a kind of anti-splash bowl with a hole pierced through the centre to allow the contents of the upper vessel to drain into the goblet below. It is presumed that syrup, wine and spirits were poured into the compartments of the upper vessel, and only sufficient liquor was drawn off from each to suit the requirements of interested guests.



QUAINT WOODEN WASSAIL BOWL
Charles I.

Biberons were also rare drinking vessels, and are only to be met with nowadays in museums or in the collections of the

very wealthy. The vessel, which was usually of crystal, is shaped like a bird, with the legs forming the stem, the wings and upper portion of the body making the cover, which was removable.



A BIBERON,
the upper portion of which is removable.

The amount of work expended upon the construction of these biberons made them extremely costly; consequently they were very much a *rara avis*, even on festive occasions. One of these biberons changed hands at Messrs. Christie's in 1905 for the pretty sum of 15,500 guineas!

Cocoa-nuts, or Cocker-nuts, as they were often called, have been converted into drinking vessels by the silversmiths from about 1400 to as late as 1680; the nut-shell forms the cup, which was mounted in a most elaborate and ornamental style in the shape of a goblet. The stem which supported the nut varied considerably, sometimes it represented a substantial Grecian pillar, and sometimes the trunk of a tree; the rough ground from which the tree was growing formed the base. One of the earliest cocoa-nut cups about which we have any record is the one mentioned in the will of John Sendale, Canon of York and Ripon, who left in 1467, "Unum parvum cipham vocatum le Nutt"; some eighty years later a cocoa-nut cup is

also mentioned by John Longland, Bishop of Lincoln, during the years 1521-47. In his injunction to the Prioress of Nun Cottam, who had apparently been in the habit of paying visits to "the Jews," the "Bushope" writes: "And forasmoche as ye have in tymes past sold the goods of your house, viz a bolle ungilte playn with a couer, *oon nutt gilte*, oon maser & many other things, I charge you under payne of privacon that ye noo moo sell plate no juells of your house from hensforthe without lycence" and in the same letter to the lady the Bishop writes *inter alia* that she was not to "suffre no more hereafter any lorde of misrule within your house."

COCOA-NUT CUP,
of the Ironmongers' Company
(*circa* 1500).

The "Lord of Misrule" upon which the episcopal ban was laid, was the title of one who furnished entertainments during the Christmas holidays, dressing up his party (which included the prioress and her nuns) in the garb of various offices of state and riding hobby-horses to church "with such a noise no one could hear the other speak"!

New College and Oriel College, Oxford, possess fine specimens of these cups, as also do the Companies of the Armourers, the Ironmongers and the Vintners, the cup of the latter bearing the hall-mark of 1518-19. Cocoa-nut cups have also been in use as chalices, and it is not many years since one was in regular use for this purpose in a Lincolnshire church.

Some years ago in Cambridge, in a private collection, the writer was shown a cocoa-nut cup having the sides of the nut decorated between the three vertical bands which held the rim

on to the base, with a representation of King Charles II riding a horse with Miss Jane Lane on a pillion behind him on one panel; on another panel the King is dressed in rustic attire with his horse at a pond; and on the third he and Colonel Carliss are in the Royal Oak Tree at Boscobel after his defeat at Worcester.

On account of their extreme fragility, Ostrich Egg Cups are not met with so frequently as cocoa-nut cups but there are several good examples extant, all beautifully mounted in silver-gilt, the egg-shell forming the cup and the stem usually representing the legs and feet of an ostrich. The ostrich egg cup at Corpus Christi College, Cambridge, can be traced back to the days when it was used for sacred purposes in 1553, in which year it was broken, although it was renewed in 1592. The Earl of Ducie possesses a very handsome specimen of an ostrich egg cup dated 1584-85; Exeter College, Oxford, has another, as also has Earl Howe.

OSTRICH EGG CUP, in a private collection (date 1623).

Ostrich eggs, says Mr. Cripps in his excellent book on College and Corporation Plate, were commonly supposed in olden times to be the eggs of the fabulous griffin, and as such are often described in old wills and inventories. In 1419, Judge Gascoigne refers to an ostrich egg cup as a "grypey egg"—the griffin in those days being termed a "grype."

Not only were ostrich egg-shells and cocoa-nut shells utilised for drinking vessels, but the beautiful iridescent shells of the Nautilus were mounted as cups, and are by no means rare. The

stems and mounts are usually of silver-gilt, the former being made to represent various denizens of the deep; the shells are sometimes engraved but not very often, although the rims are invariably decorated in a superb fashion. One of the best-known examples of a nautilus cup is one formerly in the possession of a Marquis of Westminster, an ancestor of the present duke of that name, who passed it on to his daughter, Lady Theodora Guest.

NAUTILUS CUP.

Cups made in silver to represent pine-apples are met with from time to time, a very handsome one being in the possession of Lord Annesley. This cup bears the Dublin hall-mark of 1811, but the vessel is undoubtedly far older than that date, and was probably stamped after being tested to settle a dispute as to its value.

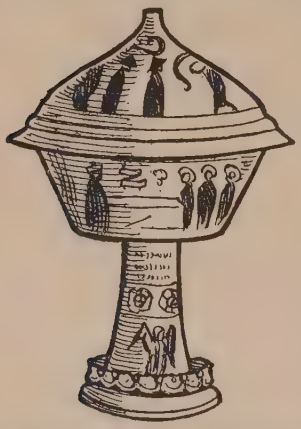
GOURD CUP.

The Gourd, or "Goord" cup, as Heywood calls it, is a quaint shaped cup, being either fashioned in silver to imitate a gourd supported by a stem representing a tree trunk, or more frequently an actual gourd encased in filigree work, with the stalk for a stem, which is also decorated with pierced silver work, the base or foot being solid silver; in the case of the former, the original gourd has probably rotted away, and the silversmith has been called in to substitute something in its place which would be more enduring than the gourd.

These gourd cups date from about 1628, when Edmund Harrison, "Imbroderer" to both King James I and King

Charles I, presented one to the Broderer's Company of London. A gourd is the fruit of one of the species of the various cucurbitaceous family, which includes the cultivated melon and pumpkin, but the fruit of the *lagenaria vulgaris*, which is grown in the East, is the kind which has been used for these standing or drinking cups, and is the same as is habitually requisitioned by natives as a water-carrier.

A noted cup which, although not entirely made in England, is decidedly worthy of mention, is known as the " Cup of the Constable," a cup which has a somewhat lengthy history. Three years after James I came to the throne of England from Scotland, Philip III of Spain sent his Constable of Castile, the Duke of Frias, to England, to complete a treaty of peace between Spain and Britain. Banqueting on a sumptuous scale took place at Whitehall, and on one occasion the Constable " drank to the King the health of the Queen from a lid of a cup of agate of extraordinary beauty and richness set with diamonds and rubies, and directed that the cup should remain in His Majesty's buffet." The Duke, we are told, then rose again " to drink to the Queen the health of the King from a very beautiful dragon-shaped cup of crystal garnished with gold, drinking from the cover ; then the Queen standing up, gave the pledge from the cup itself, which she was most graciously pleased to accept for her buffet."



THE CUP OF THE CONSTABLE, in the Gold Room, British Museum.

Returning these compliments, King James presented the Constable with a cup once in the possession of King Henry VIII,

and in whose inventory it is thus described : " Item, one cup of gold, with imagery, ye koppe, a crowne imperiall, and about ye border of ye cover and ye fote a crown garnished with LXI garnishing pearles, poize LXXIX oz." The subject of the " imagery " was the martyrdom of Saint Agnes.

From 1610 to 1883, the goblet remained in the Spanish Convent of Santa Clara de Medina de Pomar, to which the Constable had given it, but in 1883 the convent became financially embarrassed and parted with the cup to the late Baron Jerome Pichon, of Paris, for the ridiculously small sum of £240, and it was whilst in the possession of this French nobleman that it was seen and admired in 1888 by King Edward VII, then Prince of Wales. In 1892 the cup was purchased for England from Baron Pichon for the sum of £8,000, raised partly by subscription and partly through the assistance of the Treasury, so it is now again on British soil and reposes in the Gem and Gold Ornament Room of the British Museum.

Punch was first introduced into England from India about 1630, and it is generally supposed that the origin of the name is to be found in the Hindustan word *panch*, i.e. the word " five," on account of five ingredients being necessary to make punch, viz. spirit, spice, sugar, essence and water, but the learned Dr. Brewer is of a different opinion, suggesting that it is nothing more or less than a contraction of the word " puncheon," a large cask from which East Indian sailors were served with their " grog." Toddy, which is first cousin to punch, is made in Scotland from whisky and boiling water, with sugar and slices of lemon added to it, although originally it was a beverage obtained by drawing off the sap of several varieties of palm tree—the jaggery, the wild date, the palmyra—especially the cocoa-nut palm, and distilling it, thus making a highly intoxicating drink.

The name "toddy" is derived from *tadi*—Hindu, from *tar*, a palm. The origin of the word "whisky" dates back to the days of the Romans, "isca" being the word for water, which, incidentally, is similar to the Erse "uisge," also meaning water, so we can now demand a glass of whisky with a clear conscience —it it said that the cycle of events usually take things back to their beginning—it may be so, at all events a great number of people think so in this particular respect.

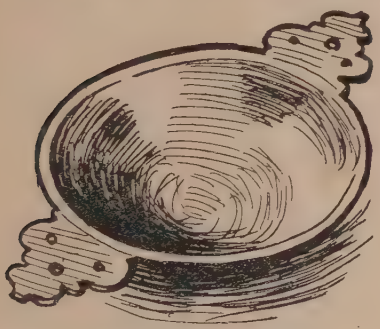
Punch and Toddy Bowls are made from every known metal, wood or material. There are elaborate gold ones, silver-gilt ones, pewter ones, and those made from Sheffield plate; they are also made from lignum vitæ, walnut wood, pear wood, maple wood, and there are historic punch bowls in porcelain as well as china. Punch was a favourite drink of the Whig Party in the Georgian days, and in consequence we find innumerable taverns and inns named the "Punch Bowl Inn." There was once a noted Punch Bowl Inn near Charing Cross, London, which had as a sign a beautifully decorated punch bowl with a pair of angels hovering over it squeezing a lemon into the punch; another Punch Bowl Inn had a sign showing a gigantic punch bowl containing a number of people all writhing in the hot steam, with His Satanic Majesty stirring them up with an enormous spoon, the joke of the picture being that the artist had painted in the faces of the local inhabitants, the majority of them considering themselves—like Cæsar's wife—above suspicion, until they saw—no, not themselves, but their friends' portraits on the signboard!

Ladles which bear the cognomen of Punch or Toddy Ladles are large spoons with long handles and cup-shaped bowls, which were formerly used for ladling out the liquor from punch bowls into glasses, sometimes called "rummers," a vessel specially

made for the purpose of containing hot liquids. The cups of these ladles are nearly all made of silver, but occasionally one meets with fine pewter specimens, several having two lips, one each side; the long handles—chiefly made from ivory, ebony, walnut, or even whalebone—were all beautifully chased and decorated.

PUNCH OR TODDY LADLE.

The wine-tasters of our forefathers were for the purpose of tasting the mixtures upon which they expended so much care, and usually took the shape of a tiny quaigh, i.e. a little silver bowl with two outstanding horizontal flat handles flush with the top rim. The origin of these wine-tasters goes back many centuries, being used in public by servitors, or "assayers," in mediæval days to taste the contents of the wassail bowls and loving cups, to convince the assembled guests that there was no poison surreptitiously added to their beverages.



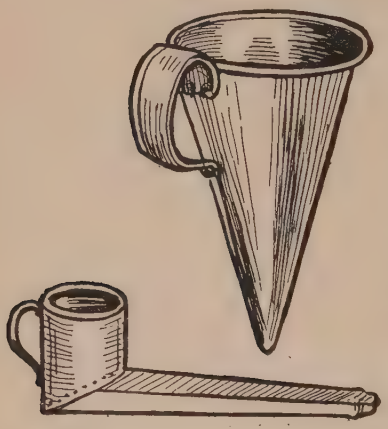
SILVER WINE TASTER.

Also about this time, "punch" or "toddy" fillers found much favour in the eyes of our forefathers. In appearance they were a *reductio ad absurdum* counterpart of a glass decanter with an elongated neck, holding about a noggin or quarter-pint. At the base there was a hole, and the neck also had a small bore hole through it; the method of filling was to plunge it bodily into the

TODDY FILLER.

steaming bowl and when full, the thumb was placed over the aperture at the top of the neck, thereby retaining the liquid inside until it was held over a toddy glass, when, on removing the thumb, the contents rapidly drained into the vessel below.

No doubt many readers (note the optimism !) will have seen, hanging up in old farm-houses or country inns, an article resembling a copper funnel, without the usual outlet at the point common to a funnel, and with a stout copper handle attached to the brim. These were called " Mullers " and were used for making " mulled " ale, a hot spiced drink much in request by coachmen in the winter. Charles Dickens, in his " Old Curiosity Shop," chapter xviii, with his simple directness of language, gives a graphic picture of a muller being used by mine host of the Jolly Sandboys Inn. Mr. Codlin had arrived and ordered dinner. " ' Then,' said Mr. Codlin, ' fetch me a pint of warm ale, and don't let anybody bring into the room as much as a biscuit till the time arrives.' Nodding his approval of this decisive and manly course of procedure, the landlord retired to draw the beer, and presently returning with it, applied himself to warm the same in a small tin vessel, shaped funnel-wise, for the convenience of sticking it far down in the fire and getting at the bright places. This was soon done, and he handed it over to Mr. Codlin with that



MULLERS, for inserting into hot embers. One for the fire top and the other between the bars.

creamy froth upon the surface, which is one of the happy circumstances attending upon mulled malt. Greatly softened by this soothing beverage, Mr. Codlin now bethought himself of his companions, and acquainted mine host of the Sandboys that their arrival might shortly be looked for."

Although it cannot strictly be termed a drinking vessel any more than the foregoing "muller," it is excusable to mention the small silver egg-shaped nutmeg-grater which people used to carry about with them in the old days. When nutmegs were first introduced into England they were considered expensive novelties, consequently dainty little silver carriers were invented to enable the proud possessor of a nutmeg to produce his own spice when offered a glass of hot negus. When closed, these tiny carriers measured about 1½ inches high by about an inch across, and were made in three parts, the lower containing a half nutmeg; the centre-piece was a fine perforated grater, whilst the upper portion held a few cloves.

If nutmeg-graters are mentioned, there is another article which cries out to be included, an instrument composed of a helicoidal piece of steel with an acute termination and a transverse handle of wood, horn, ivory, or bone—to wit, a corkscrew! The first mention of a corkscrew in British literature was in 1720, when they were called "bottle-scrues," and that in Nicholas Amherst's "Poems on Severall Occasions":

> "Still unsung in pompous strains,
> Oh! Shame! the *Bottle Scrue* remains."

The first mention of a cork being used in a bottle was as far back as 1530, when Palegrave wrote, "stoppe ye bottell withe a corke," but the "corke" of those days was a hefty affair with

enough of it left outside the neck of the bottle to permit a good grip being taken by the fingers, thereby enabling it to be extracted without calling upon a " corkscrue."

No list of drinking vessels would be complete without mentioning, however briefly, the existence of a " Tazza " cup, which is similar in shape to the modern champagne glass. A tazza—the word comes from the French *tasse* = a cup—is a shallow or saucer-shaped silver wine cup mounted on a slender stem. There are two good examples among the silver plate of the city of Hull : one, $6\frac{3}{16}$ inches high, is punched all over the bowl with an indented pattern, and has round the lip : " The Gift of Mr. Robert Berier to the Merchants' Hall 1609 " ; the other tazza is 6 inches high, and is decorated with a similar pattern, but with an even shallower bowl than the first, and bears the same inscription.

SILVER TAZZA,
the property of the Corporation of Hull.

One of the most handsome and also historical tazzas which has come to the notice of the Author is one in the possession of the Earl of Yarborough at Brocklesby Park, Lincs. It is a magnificent specimen of solid gold with an ornamental cover and bears the arms of William the Silent from whom the late Lady Yarborough is descended. This tazza was brought back from the Netherlands by Sir William Pelham who fought under William the Silent against the Spaniards. There are two inscriptions upon it ; one reads, " We send you a bowl graven by the goldsmiths art as a witness of the capture of the Bourbon fleet in order that whenever you raise our gift to your moist lips you may remember the city of Enkuyzen." The other reads, " Whilst Christ holds back the bellowing storms I make my nest in peace

in the midst of the bitter winter and the raging waves. William Prince of Orange, Court of Nassau."

At the sale by Messrs. Christie of the collection of the late Mr. John E. Taylor (the chief owner of the *Manchester Guardian*), a beautiful specimen of an Elizabethan tazza was sold, weighing 20 ozs. 14 dwt., which realised £1,450! Mr. Taylor originally bequeathed it with other valuable plate to the nation, but changing his political views about the policy of the South African War, he unfortunately thought fit to cancel his previous excellent intentions, with the result that his magnificent collection came under the auctioneer's hammer.

Everyone has been charmed at one time or another by the sight of a Toby jug on an old-fashioned chimney-piece in a country cottage, and the form that Toby jugs take is legion; we can find sailors and soldiers, noblemen, bishops, statesmen, John Bulls, parsons, squires and reprobates—these and more—all represented in the form of Toby jugs. We have them featuring the characters of Shakespeare and those in the novels of Dickens, Thackeray and Sterne. There are kings and princes, pipe smokers and snuff takers, wine bibbers and Uriah Heaps, pirates and hangmen, to cheer us up, "when all the world seems gone to pot"!

TYPICAL TOBY JUG.

For if ever there is a messenger chockful of humour and grotesque good-fellowship, it is the Toby jug; for not even the most disgruntled of pessimists can look at one of these jugs even without raising some sort of smile! So, happy is the man who

is lucky enough to possess one of these quaint jugs, the product of Doulton, Coalport, Burslem and a host of other famous potteries. No one can actually say when they were first invented, for we find their predecessors in Bavaria, Flanders, France, Germany, Holland, India, Japan, and even in Peru, although it was not until late in the eighteenth century that English potters saw the possibility of converting the outward and physical form of our national heroes into jugs for the benefit of the public.

The names of the various vessels used in the wine, spirit and beer trades are peculiar and reek of antiquity. The word "vat" is a corruption of the Anglo-Saxon word *faet*, a large tub or cistern for holding liquors in an immature condition, and is confined to breweries and distilleries, as also is a "tun," a vessel constructed to hold 252 old wine gallons, or 210 imperial gallons; the word comes from *tunna*, from whence we get the word tunnel, i.e. a large bore or barrel. Next in size we have a "butt," a word derived from two sources—the Anglo-Saxon *bytt*, a wine-skin made from the hide of an ox, and the Danish *but*, a wooden bucket or large tub, both holding 160 odd gallons.

A "pipe," called after a tube, barrel or cylindrical vessel, is supposed to hold 105 imperial gallons, but its capacity varies with the purpose for which it is used; thus a pipe of sherry contains 130 (108), of port 138 (115), of Madeira 110 (92), of Lisbon 140 (117), of Malaga 122 (105) wine gallons; the figures in brackets are imperial gallons. A cask called a "puncheon," which was spelt in old English poucion, pwncion, pouchion, puncioune, puncheoun, etc., was a large cask holding either 72 gallons of beer or 120 gallons of spirits, the word "cask" itself being derived from the Spanish and Portuguese word *casco*, a wine vat, an irregular measure of capacity which embraces

all sizes of vessels for the transportation of liquor, the only standard measure being a " quarter cask " of brandy, which holds 28 gallons.

The cask called a " hogshead " comes from the Scandinavian *oxhufvud*, an oxhead, a vessel which certainly held, in 1423, 52½ gallons, later 63 old wine gallons, and now 54 gallons of beer. Down the scale we next find a " barrel," spelt in mediæval English barel, barele or barayl, a word probably derived from *bar*, a harbour ; in olden days there were several kinds of barrels —a wine barrel of 31½ gallons, a London ale barrel of 36 beer gallons, and a country one of 34 gallons. The wine barrel was legalised in the reign of Richard III, and the beer barrel of 36 gallons by George III.

Another cask, holding half the contents of a barrel, is a " kilderkin," which means literally " a little child," from the mediæval word kylder-kyn or kinde-ken—*kinde* = a child, *ken* – the diminutive. The " firkin " (a word often mentioned in the Bible) is a cask holding 9 gallons, and is so called from the Saxon *firik*, a farthing or a fourth part, i.e. the fourth part of a barrel of 36 gallons. Lastly we come to a " pin," of 4½ gallons, which originally was a term used in derision for so small a cask, inferring that it was nothing more than a " peg " or a " pin " of beer, a peg or pin of beer being the eighth part of a two-quart wood tankard which had been divided by pegs or pins in a laudable endeavour to cure drunkenness.

A small cask-shaped vessel made of wood staves and bound with metal hoops, and frequently used by sailors to hold fresh drinking water, is known as a " keg," but it has no fixed capacity, the contents ranging from 5 to 10 gallons.

CHAPTER IX

OLD GLASS

The Glass Age—The Beauty of Old Glass—Its Resonance—The Various Stems, Bowls and Feet—Method of Engraving Glass—Jacobite Glasses—Songs —Masonic Glasses.

IT is the consolidated opinion of experts that old English and Irish table glass in perfection is the glass-ware created in—if we may coin an expression—the "Glass Age," that is to say, glass made in the late seventeenth, throughout the whole of the eighteenth, and during the first twenty years of the nineteenth centuries. In ring, appearance, quality, and also to the touch, it is undoubtedly the most perfect of its kind ever manufactured in these isles; its beautiful tone or "ring" being possibly accounted for by the large percentage of lead oxides used in the raw material for Jacobite, Williamite and Georgian glass-ware. English and Irish glass has a more musical ring than that made either before or after this period in our history. Although we were taught the mystery of making table glass by the Italians, the Dutch and the French, it is nevertheless a curious fact that no glass made out of Britain can be compared with our own products for ring and quality. Foreign glass, after being flicked with the finger, tinkles for a second or two, then the sound rapidly disappears, but this is not so with our own glass, which produces those rich bell-like notes of F or G sharp on the piano, which throb themselves out with lingering resonance.

As for quality, the material used and the workmanship employed on the banks of the Tyne and the Wear, at Stourbridge, Norwich, Bristol, Waterford, Cork and Dublin during the eighteenth century could not be surpassed in any part of the civilised globe; magnificent as modern glass is to-day, it is however more of a crystal whiteness compared with the darker brilliance of the products of our Glass Age; for instance, if a piece of recognised old glass is placed in close proximity to one of modern manufacture on a large sheet of white paper, the difference between the two is quickly observed, and, broadly speaking, the darker the tint the older and more valuable is the glass.

The most popular form of glass drinking vessel in the eighteenth century was that of a goblet with a stem, and by these stems we know them. There is the Baluster Stem, the

OLD WINE GLASSES, showing the various types of bowls, stems and feet. 1. Waisted bowl, cut stem and folded foot. 2. Square bowl, white twisted stem and Norwich foot. 3. Bell bowl, twisted stem and high instep foot. 4. Ogee bowl, plain stem and folded foot. 15. Drawn bowl, baluster stem with tear enclosed and domed foot.

Plain Stem, or as it is sometimes called, the Drawn Stem, the Air-Twist Stem, the White-Twist Stem and the Cut Stem, each style having its own vogue and its own collateral branches.

Again, the shape of the bowl plays a by no means unimportant part in determining the age of a wine or ale glass—there is the Drawn bowl, the Bell bowl, the Waisted-Bell bowl, the Straight-sided bowl, the Straight-sided Rectangular bowl, the Ovoid or Egg-shaped bowl, the Ogee bowl (shaped like a continuous double curve similar to an elongated "S"), the Double Ogee bowl, and the Waisted bowl.

In the foot of a table wine glass we have also characteristic points, which have been classified by experts as the Dome foot, the Folded foot, the High Instep foot, the Norwich foot, and, lastly, the Firing-glass foot. Most of these characteristics are shown in the accompanying illustration.

Glass drinking vessels in use during the reigns of Charles II, James II, William and Mary, Anne, and the Georges—that is, from 1660 to 1820—were quite as diverse as those vessels named in previous chapters which were used by our mediæval ancestors; in fact even up to this year of grace we have not eliminated more than one or two types.

In 1750 we find in household inventories Ale glasses, Cider glasses, Cordial glasses, Sherry glasses, Champagne glasses, Port glasses, Liqueur glasses, Firing glasses, Coaching glasses, Grog glasses, Tankards, Tumblers, Rummers, Beakers and Mugs, Jacobite glasses, Masonic glasses, Victory glasses, Boot glasses, without naming the handsome old cut-glass decanters of our forefathers.

BOOT GLASS.

About 1800 there appears to have been held a very large Glass-Makers' Festival on the Tyneside, from which emanated countless oddities such as "Yards of Ale" glasses, glass Pipes, etc., which found their

way into the remotest parts of the country, and were duly copied by local glass workers, and incidentally are often regarded in these days as county specialities !

But let us return to our stems. The Baluster type is the oldest and is so called on account of its resemblance to the old stone balusters usually associated with terraces in old-world

YARD OF ALE GLASS.

gardens ; they were really intended to be copies of the stems of Tudor and Stuart silver goblets, but actually they quickly developed a bulbous and knobby appearance. There are two peculiarities to look for in Baluster stem glasses—coins and " tears " ; the former were enclosed in the lower portion of the stem, and the latter were first made by letting particles of molten glass fall into cold water, which, on immersion, immediately took the form of a tear, and these were subsequently introduced into the stem during the process of manufacture.

The Plain or Drawn-out stem comes next in chronological order, and is thus called because it is " drawn out " of the same piece of glass which forms the bowl, and so becomes a solid continuation of the upper or hollow portion ; at the lower end of this solid cylinder the foot is welded, making the latter either a " dome " or " high-instep " foot.

The Air-twist stems are to be found in conjunction with nearly every variety of bowl, from the champagne glass to the spirit glass, and are made by twisting the stem when it is being drawn out from the extra piece of metal left for this purpose at the base of the bowl, and although occasionally the spiral begins

within the bowl, it always forms a regular network or trellis-work pattern down the centre of the stem, no trace of it being felt on the outside to the touch. A good example of an air-twist stem is shown in the Jacobite wine glass on page 135.

The White-twist stem came into fashion during the latter half of the eighteenth century, and these stems were made by lining a long cylindrical mould with threads of opaque, white or coloured glass, plain melted glass being afterwards run into the cylinder, with the result that the opaque threads became an integral part of the solid stem, and the whole, when reheated, could be twisted into any form the blower desired before attaching a bowl at one end and a foot at the other to a piece of white-twisted stem which had been cut off from the long length.

Cut stems first made their appearance about the year 1755 and as their name implies, they are simply stems which bear cut facets from the foot to the base of the bowl. Bowls, stand and feet can be easily identified by the titles given them on a previous page.

With respect to the feet, the accompanying sketches will enable the reader to locate them in the excellent drawings by Mr. Frater which adorn this chapter on old glass.

The engraving of flowers, hops, portraits, and landscapes on glass is done by four methods, the wheel being the oldest.

The wheel process is one which produces decorative effects by removing portions of the surface of the glass when cold. The abrasion is done by pressing the glass against the edge of wheels of some hard material revolving on horizontal spindles. These wheels, which range from 3 inches to 18 inches in diameter, are usually of iron, fed with fine sandstone, and the rough surface

left by them is smoothed down by wheels of very fine sandstone fed with water. Cutting, which is effected in the same manner, brings out the brilliancy of glass, which is one of its most intrinsic qualities, an art which reached perfection towards the end of the eighteenth century, when English cut-glass was unrivalled for beauty and design.

The second method is by means of a diamond point; the third by a process known as sand blasting; and the fourth by fluoric acid, which produces an etching-like effect much admired by connoisseurs.

There is probably no period in our history in which glass plays such an important part as the time between the death of King James II and that of his grandson, Bonnie Prince Charlie, Prince Charles Edward Stuart, the Young Pretender, or King Charles III, as he is variously styled. With respect to the last title it is interesting to remember that our Hanoverian King George II caused to be erected in St. Peter's, Rome, a magnificent memorial by Canova, surmounted by the Royal Arms of England, to "Iacobi II Magnæ. Brit. Regis. Filio. Karolo Edwardo Iacobi III et Henrico. Decano. Patrvm Cardinalivm"; the Old Pretender, the Young Pretender and the latter's brother Henry, Cardinal Duke of York, respectively.

Between the risings of "fifteen" and "forty-five" (1715 and 1745) many Jacobite clubs were formed in all parts of the country, perhaps the most renowned being the one founded by Sir Watkins Wynn, called the Cycle Club, whose members' glasses were all inscribed with the Latin watchword FIAT ("Let it be done"). No one knows exactly how these glasses were taken about, but it is generally supposed that each member of a club kept his own glass secreted in the house where the club meetings were held, which do not appear to have always

been convened in private houses, as is obvious if one remembers the stirring ballad by Thornbury called "The White Rose"; "the brimming bowl with crystal filled" refers, of course, to the large bowl containing *aqua pura* which was always placed on the table for the purpose of drinking the health of the King —over the water.

"The old men sat with hats pulled down,
Their claret cups before them:
Broad shadows hid their sullen eyes,
As brimming bowl with crystal fill'd,
Came borne by the landlord's daughter,
Who wore in her bosom the fair white rose,
That blooms for us over the water.

"Then all leap'd up and join'd their hands
With hearty clasp and greeting,
The brimming cups, outstretched by all
Over the wide bowl meeting.
'A health,' they cried, 'to the 'witching eyes
Of Kate, the landlord's daughter.
But don't forget the white, white rose
That blooms for us over the water.'

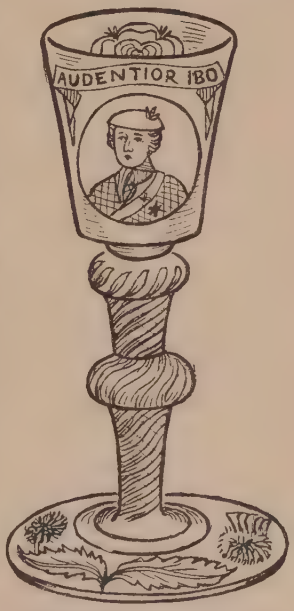
"Then hats flew up, and swords sprang out
And lusty rang the chorus—
'Never,' they cried, 'while Scots are Scots
And the broad Firth's before us.'
A ruby ring, the glasses shine
As they toast the landlord's daughter,
Because she wore the white, white rose
That blooms for us over the water."

Those old Jacobites were very wide-awake when caught by Government officials drinking the health of either the old or young Pretender, and there were few who did not excuse themselves by echoing the sentiments expressed in the verse :

> " God bless the King, I mean the Faith's Defender,
> God bless—no harm in blessing—the Pretender,
> But which is Pretender, and which is King ?
> God bless us all ! that's quite another thing."

or quote that dry saying of some staunch adherent of the exiled Stuarts, " For the King I do pray, but I do not think it necessary to tell God who is the King."

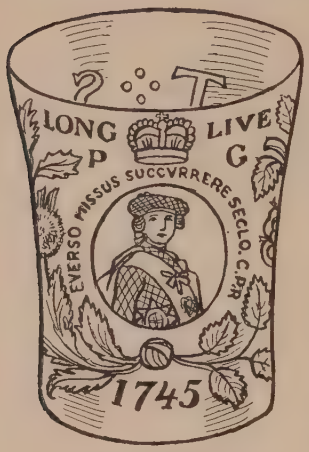
The author is indebted to Miss Mary McIntyre Wilson for permission to reproduce her valuable specimen of a Jacobite wine glass, which she has lent to the Royal Scottish Museum. This glass is slightly belled and engraved with a medallion bust of Prince Charles Edward Stuart, surmounted by the legend : AUDENTIOR IBO (I will go boldly), and with a rose with two buds, double knopped, air spiral stem and has the foot engraved with a thistle and bud.



BONNIE PRINCE CHARLIE AIR-TWIST STEM GLASS.

A Tumbler given to the same museum by Mrs. Martine, and reproduced here by the never failing courtesy of the Director, Mr. Alex. O. Curle, is also a good example of a Jacobite clear white glass in another form. On one side is engraved a medallion half-length figure of Prince

Charles Edward Stuart, surrounded by the legend: EVERSO MISSUS SUCCURRERE SECLO C.P.R., which being freely translated reads, "Having struggled to succeed in a topsy-turvy age"; the whole is wreathed by a thistle and a rose, with stems intertwined. Above, a crown, with the legend, LONG LIVE P.C. Beneath, 1745; on the other side are the initials T. S. separated by four dots.



JACOBITE GLASS.

From time immemorial it has been the custom for members of the fraternity of Freemasons to repair, when the work of the Lodge is finished, to a separate room for refreshments, and in this room the name of every article was changed to Masonic nomenclature, the table became a "tracing board"; the plates, "tiles"; the spoons, "trowels"; beverages, white, red, yellow, fulminating, and black, "powder," standing respectively for white and red wine, beer, brandy and coffee; glasses became "cannon," and to consume the contents of a "cannon" was to "fire" it, consequently, when a toast was drunk the "cannons" (having been previously charged with "powder") were "fired" at the correct moment.

MASONIC FIRING GLASS.
(Note the heavy lower portion.)

"'Are you charged in the West? Are you charged in the South?'
The Worshipful Master cries.

"'We are charged in the West, we are charged in the South,'
Each Warden prompt replies."
(*Old Masonic Song.*)

Whereupon the Worshipful Master gave the toast and the "cannons" were duly "fired," the empty glasses being brought down with a resounding bang upon the board, emphasising the fact that the cannons had not "misfired"; this custom obviously necessitated the production of special glasses with very substantial bases to withstand the shock of the "explosions." Hence the expression, a "Firing Glass," and as all glasses used at Masonic banquets were invariably engraved—some most elaborately—with emblems of the Craft, they became known as "Masonic" Firing Glasses to differentiate them from those of a similar pattern used by members of the Guilds, the Jacobites, etc., who had their particular variety of toast glasses engraved with their respective insignia.

Freak glasses, such as "Yard of Ale" glasses, have already been dealt with in a previous chapter, but by the courtesy of Major P. Robson, of Bowdon, Hull, who is the possessor of an interesting collection of old glass, three unusual pieces are here illustrated. The first piece is one of a set which were probably glass teacups, and are $2\frac{3}{4}$ inches wide at the top, 2 inches deep inside, the protruding rings around the centre affording a firm grip of the cup in the days when teacups were made minus handles. It will occur to most modern minds that the heat

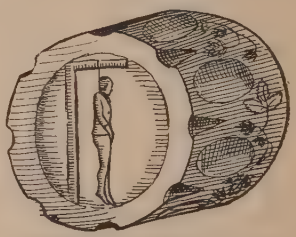
GLASS TEA CUP
(very rare).

of the tea would have cracked the glass, but Old English lead-glaze ware did not break quite so easily as its successor does nowadays; moreover, as the infusion of the tea in those days usually took place in an open bowl, there was not much fear from the effect of excessive heat.

The next specimen is an old Dice Glass, the dice, three in number, being enclosed in a cavity in the base; as dice are not exactly perfect cubes, they are very easy to shake and change. These glasses are not by any means large; the one shown is only 3 inches in height, $2\frac{1}{4}$ inches in diameter at the top, and $1\frac{3}{4}$ inches at the base. They bear the Prince of Wales' Feathers and motto, "Ich Dien," on one side and "God bless ye Prince" on the other. They were used in the old taverns by habitués to settle who should pay for their purchases.

DICE GLASS,
the dice being inserted in the hollow base during the blowing of the glass.

The other and final glass which is appropriately left to the last has—cut cameo fashion—a well-engraved figure of a man, suspended by a rope round his neck, from the arm of a gibbet; this apparition comes into view with disconcerting effectiveness when the last drop is drained from the interior of the vessel. The upper part of the glass is decorated with barley ears, hops and hop leaves, and is described by the owner as a "paradoxical glass," for, as he avers, you can "take the last drop from it yet the last drop remains."



THE "LAST DROP" GLASS.

FINIS

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